

Cantus Primus.

almslib:tenner:vo

**THE
SEVENTH SET OF
BOOKES,**

Wherein are Duos for two Base
Viols, so compoled, though there be but
two parts in the eye, yet there is often
three or foure in the eare.

Also Fancies of 3. Parts for two treble
Viols, and a Base Violl: so made, as they
must be plaid and not sung.

Lastly, ayerie Fancies of 4 Parts, that may be
as well sung as plaid.

Lately set out by MICHAEL EAST
Bachelor of Musicke, and Master of the
Choristers in the Cathedrall Church
of LITCHFIELD.

LONDON,
Printed for William Stansby, and George Latham,
1639.

Cum Privilegio.

45.3.7.19

THE TABLE.

L Ove cannot dissemble,	I
I as well as thou,	II
Both alike,	III
Hold right,	III
Draw out the end,	V
Follow me close,	VI
Vtre me fa tol ta,	VII
Dally not with this.	VIII

Fancies of 3 Parts.

Cleio,	IX
Melpomene,	X
Thalia,	XI
Enterpe,	XII
Terpsicore	XIII
Erato,	XIII
Calliope,	XV
Francia,	XVI
Polyhymnia,	XVII

Fancies of 4 Parts.

Name right your Notes,	XVIII
Sing this as that,	XIX
Some alteration,	XX
Are the first,	XXI
Are the second,	XXII
Are the third,	XXIII
Not over long.	XXIII
Somewhat short,	XXV
Softly at last,	XXVI
Play not too fast,	XXVII
The last but one,	XXVIII
This and no more,	XXIX

FINIS.



TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR

CHRISTOPHER HATTON,

Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, witheth all
increase of Honour and Happinesse.

Honoured Sir:



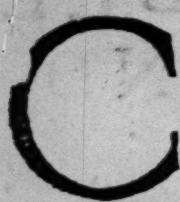
He love of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and anstiled you, an eminent Mecenas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and peerelesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your iudicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.



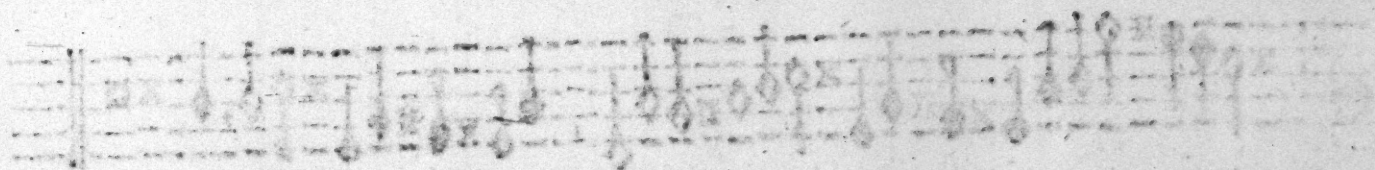
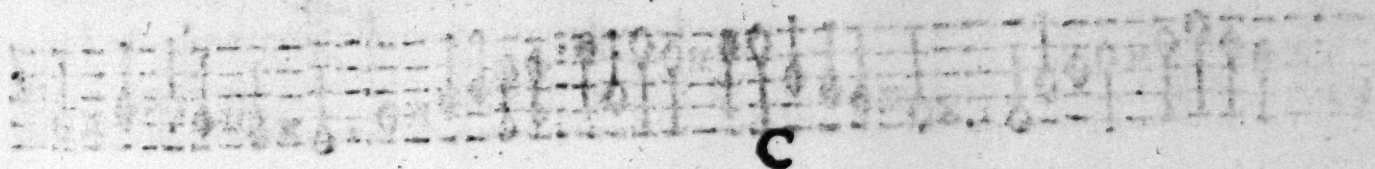
Leio.



M

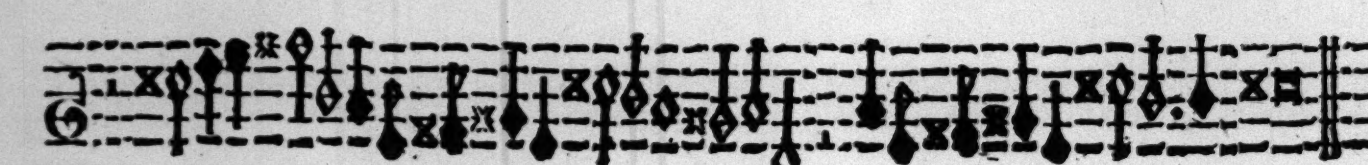
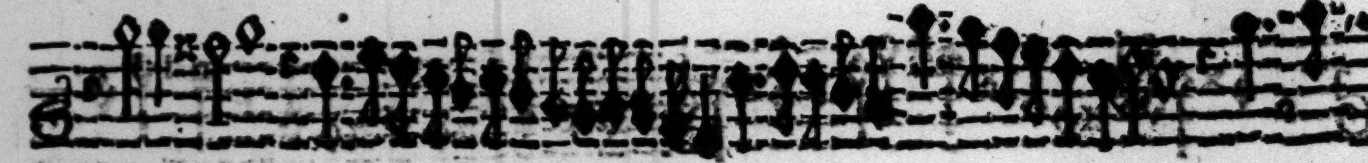
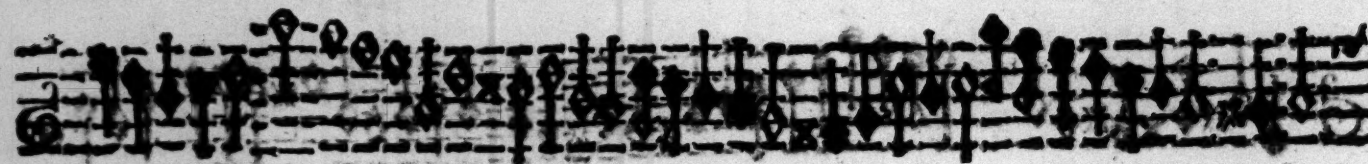
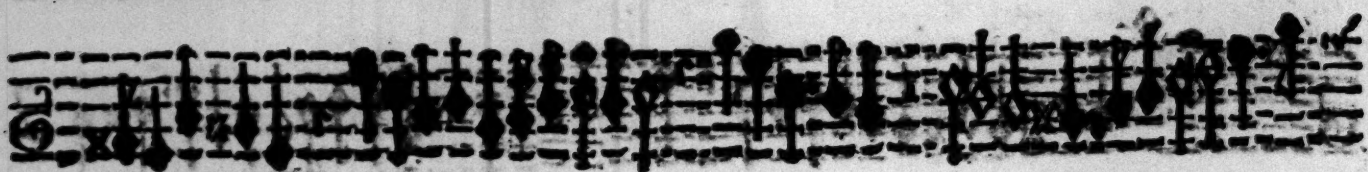
Elpomeno.

Halat.

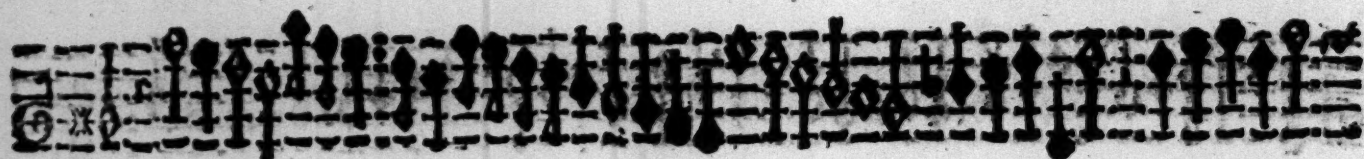
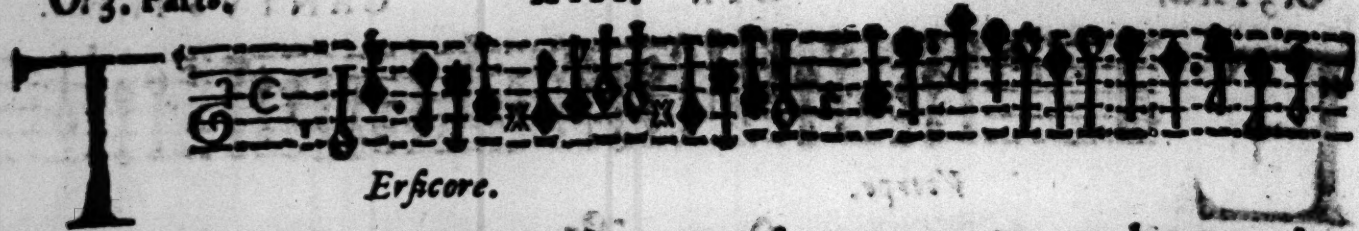


M

Haleia.



E *Vierge.*



F *Rato.*

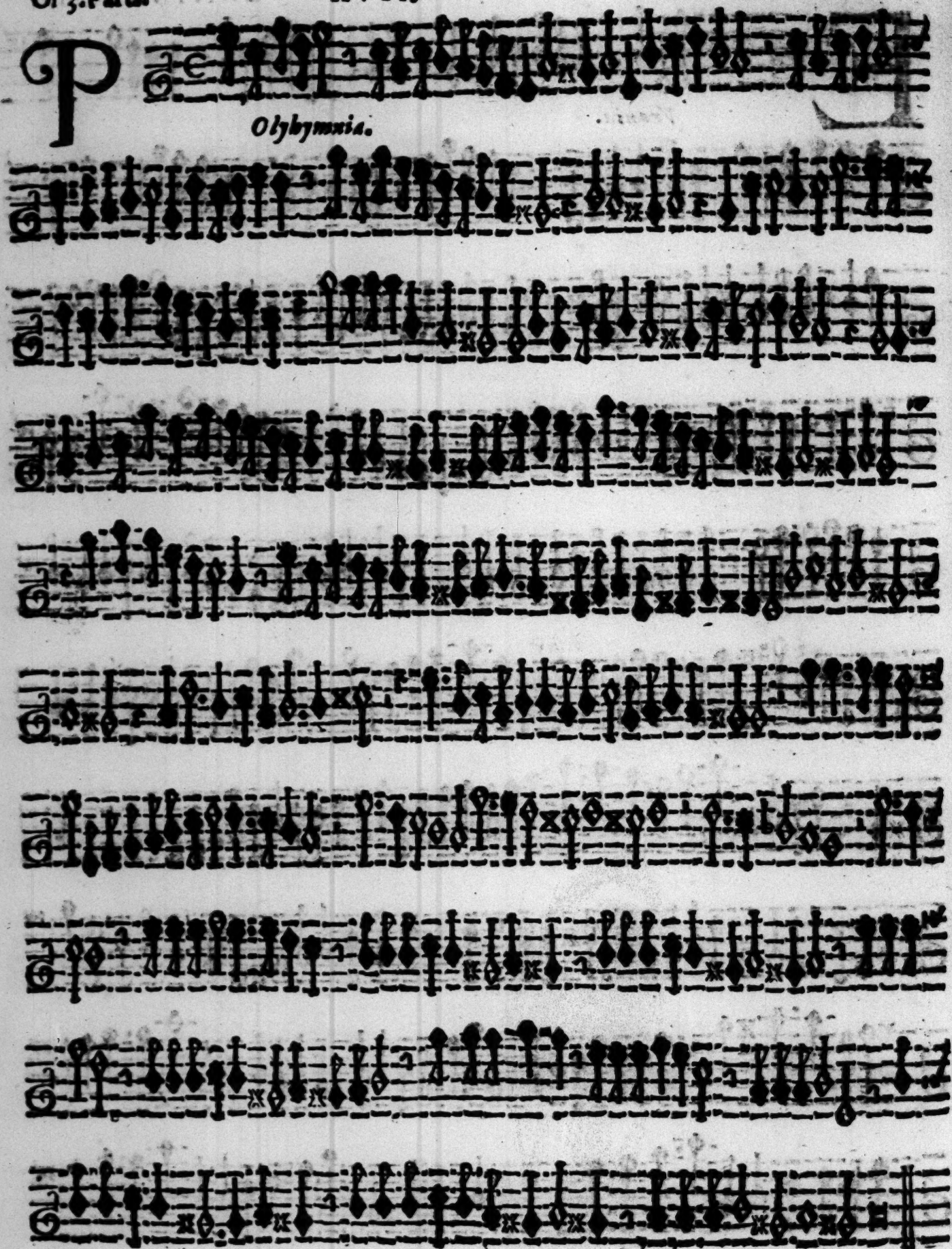
The musical score is written on ten staves. The first staff begins with a large, ornate initial 'F' and a 'Rato.' marking. The notation is in a historical style, likely from the 16th or 17th century, featuring a series of notes and rests on a five-line staff. The music is written in a single system, with a double bar line at the end of the tenth staff.

C

Allope.

E *Vrania.*

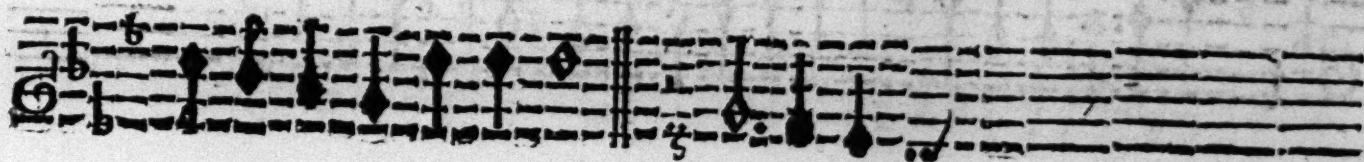
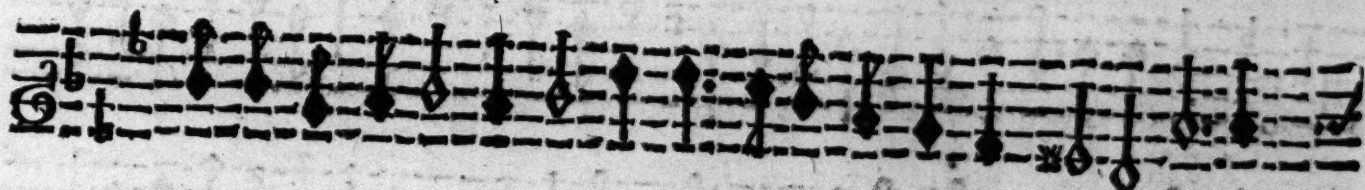
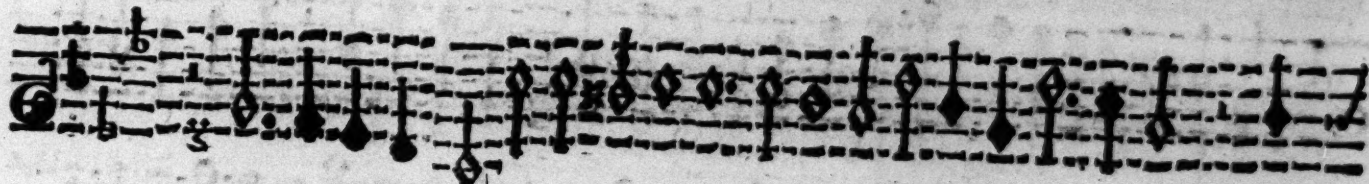
2

P*Olybymnia.*

Here endeth the Fancies of 3. Parts.



Ame right your Notes.



Of 4. Parts.

XIX.

CANTUS PRIMUS

Sing this as that

The musical score is written on seven staves. The first staff features a large, ornate initial 'S' that spans across the first two staves. The text 'Sing this as that' is written below the first staff. The music is written in a single system across seven staves. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat). The time signature is common time (C). The music is a single melodic line, likely for a vocal part.

Some alteration.

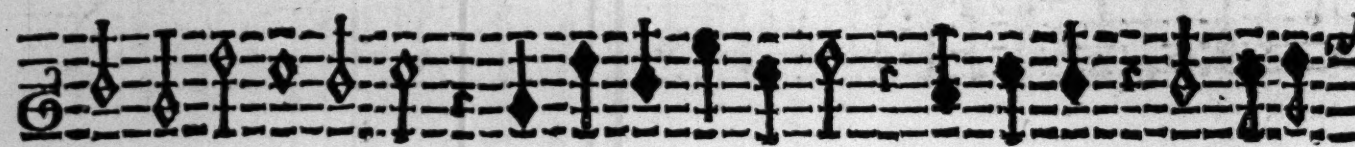
Of 4 Parts.

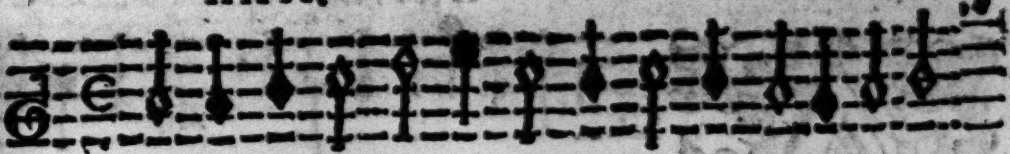
XXIX

CANTVS Primus.

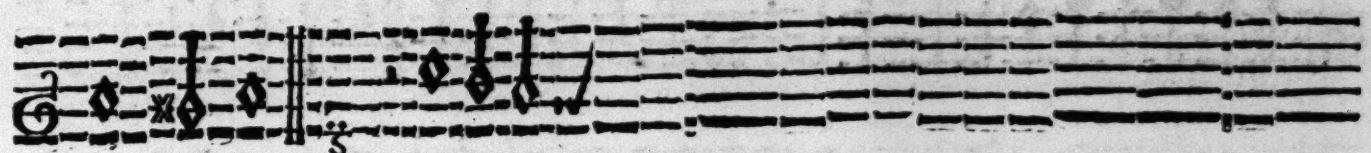


Re the first.





Re the second.



D 3

Of 4 Parts.

XXIII. XXX

CANTUS PRIMUS

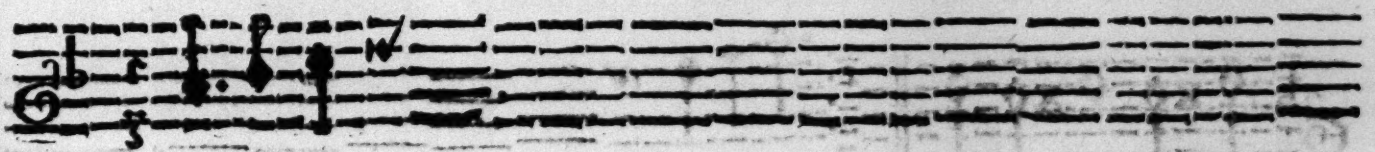
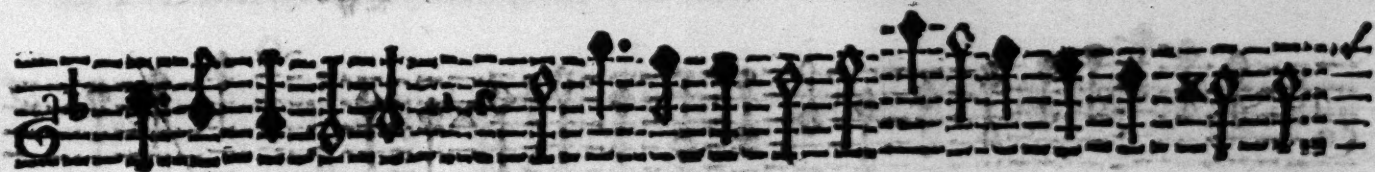
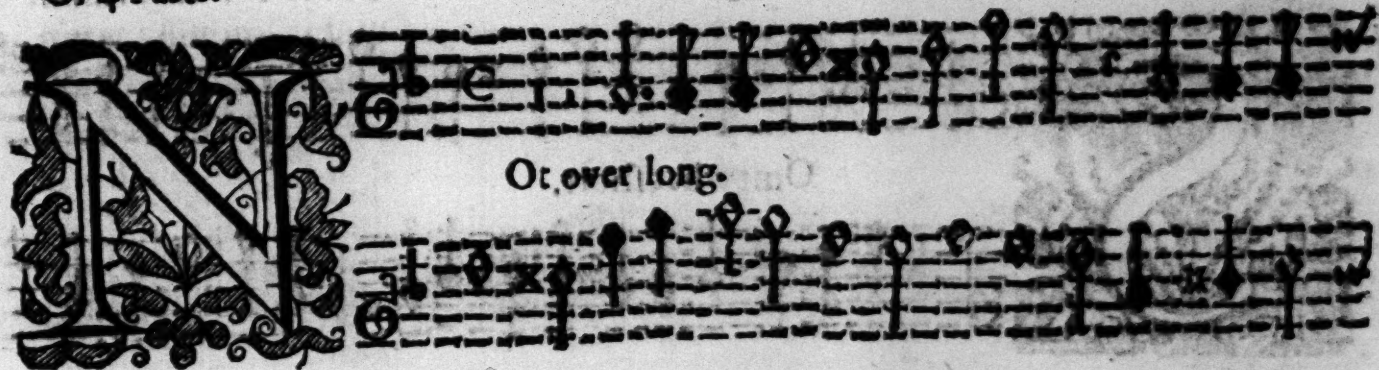


Re the third.

Of 4 Parts.

XXIV.

CANTUS Primus.



Of 4 Parts.

XXV.

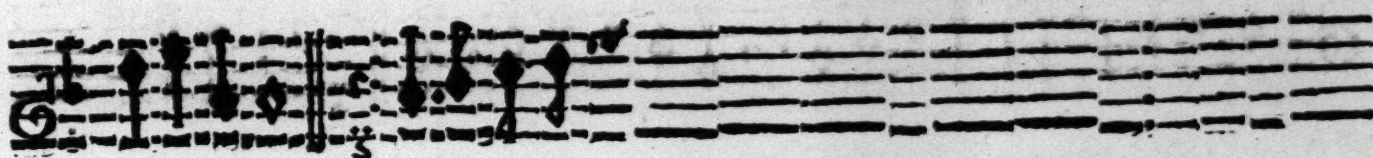
CANTUS. Primus.

Omewhat short.

Of 4 Parts.

XXVI.

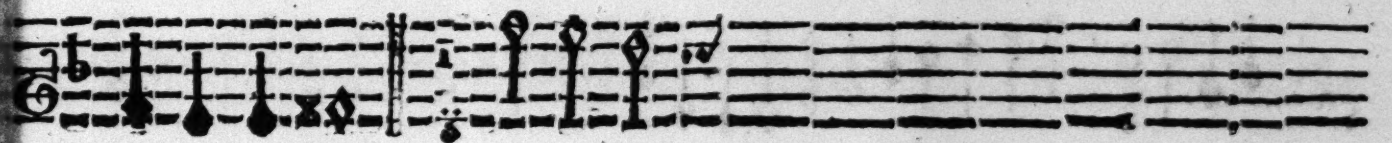
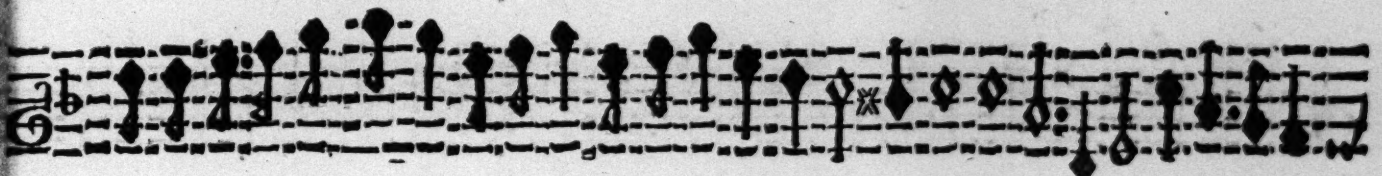
CANTVS Primus.



E



He last but one.



Of 4 Parts.

XXIX.

CANTUS PRIMUS.

His and no more.

FINIS.

Cantus Secundus.

**THE
SEVENTH SET OF
BOOKES,**

Wherein are Duos for two Base
Viols, so composed, though there be but
two parts in the eye, yet there is often
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Hold right,	III
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Follow me close,	VI
Verre me fa tol la,	VII
Dally not with this,	VIII

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<i>Cleia,</i>	IX
<i>Melpomene,</i>	X
<i>Thalia,</i>	XI
<i>Euterpe,</i>	XII
<i>Terpsicore</i>	XIII
<i>Erato,</i>	XIII
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PATRON OF ARTS, SIR

CHRISTOPHER HATTON,

Knight of the most Honourable Order

of the Bath,

Michael East Batchellour of Musicke, wilbeth all
increase of Honour and Happinesse.

Honoured Sir,



The love of vertue, in all ages, hath made some persons illustrious, whose sublime spirit, and choise judgement, hath wrought them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, I have both deservedly voted and anstiled you, an eminent Meccenas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which render you truly pious, prudent, and peerlesse. More particularly, you have honoured Musicks: of whose divine excellencies, all other Arts partitape, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

Duo.

I

BASS Secondus

L

Ove cannot dissemble.



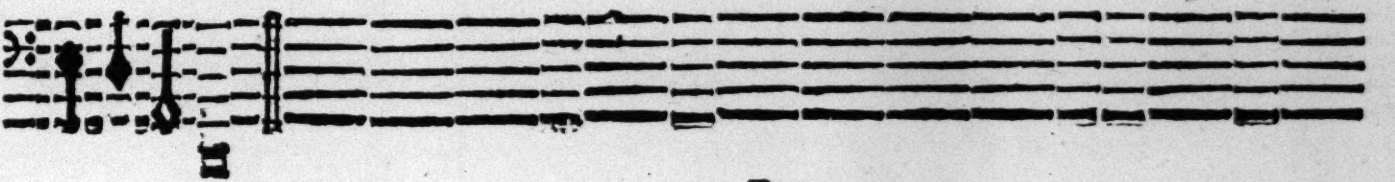
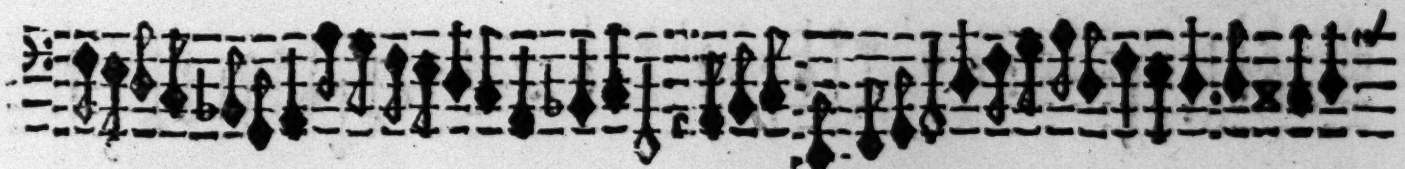
Honoured Sir,

Yours ever humbly devoted

Duo.

II.

CANTUS Secundus.



B

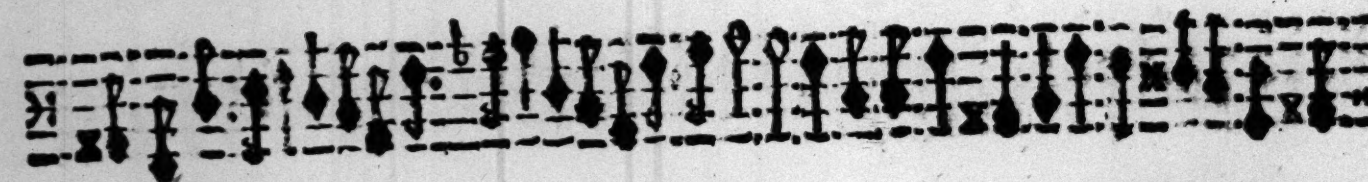
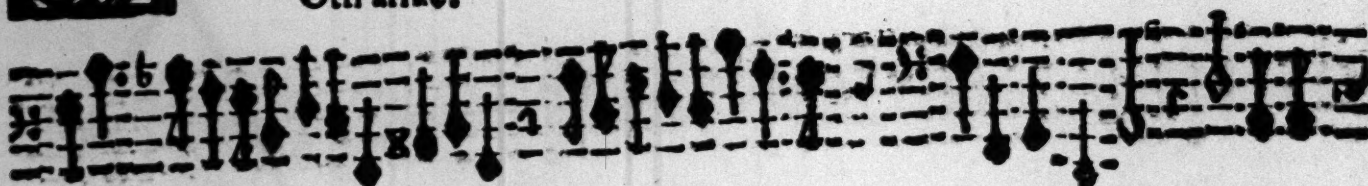
Duo.

III.

CANTVS Secundus.



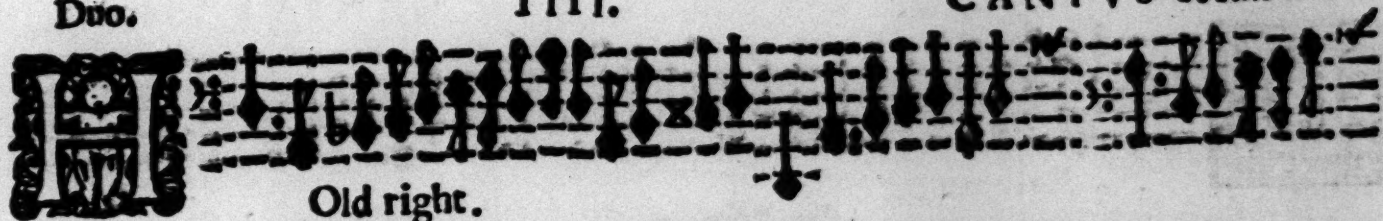
Oth alike.



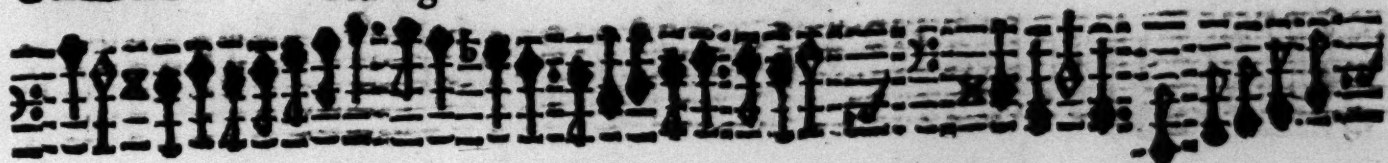
Duo.

I IIII.

CANTVS Secundus.



Old right.



B 2

Duo.

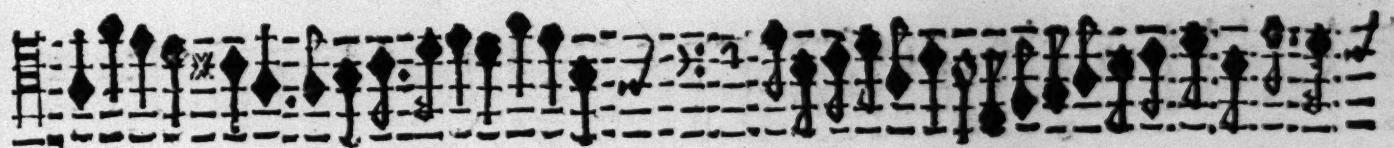
V.

CANTVS Secundus.



Raw out the end.

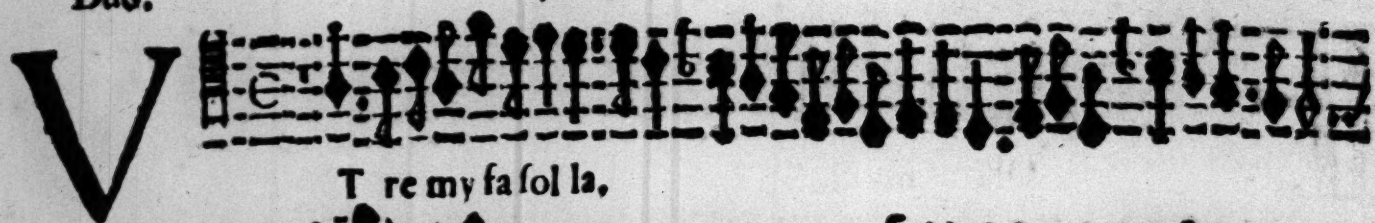

F 
Ollow me close.



Duo.

VII.

CANTUS Secundus.

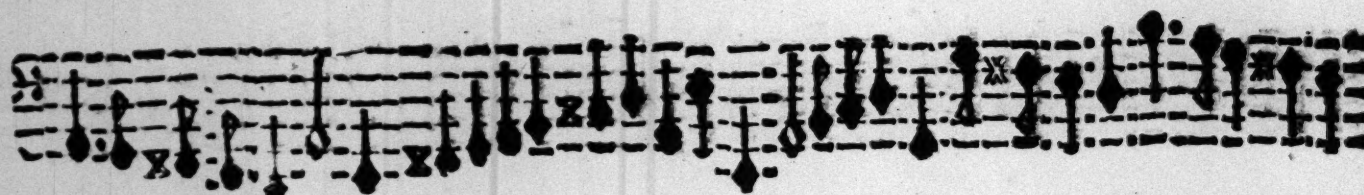
V  

T re my fa sol la,















Duo.

VIII.

CANTVS Secundus.

D

Ally not with this.



Here endeth the Duoes.

Of 3. Parts.

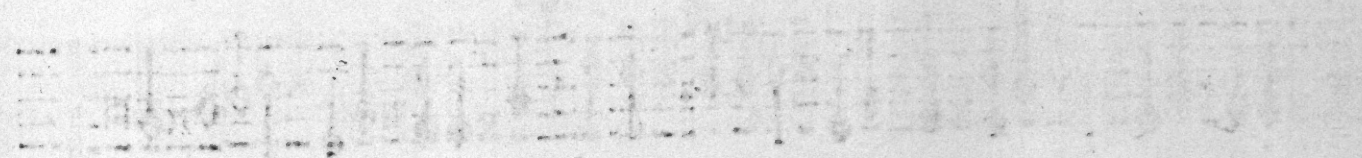
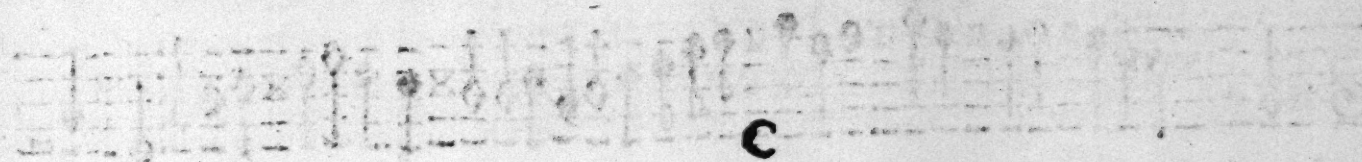
IX.

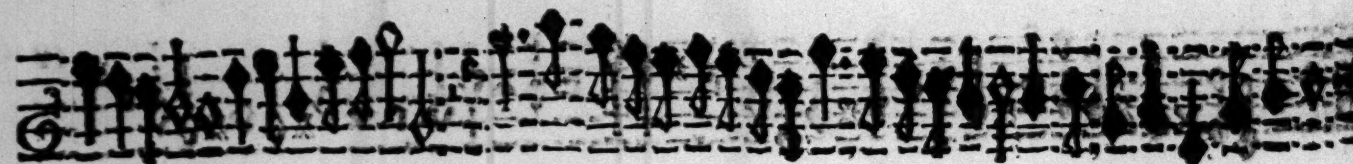
CANTUS Secundus.



Leio.







E

Vierpe.



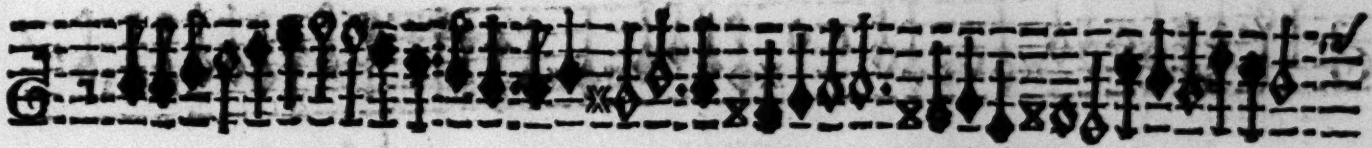
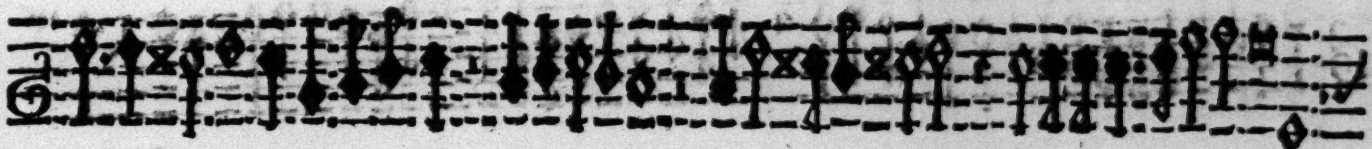
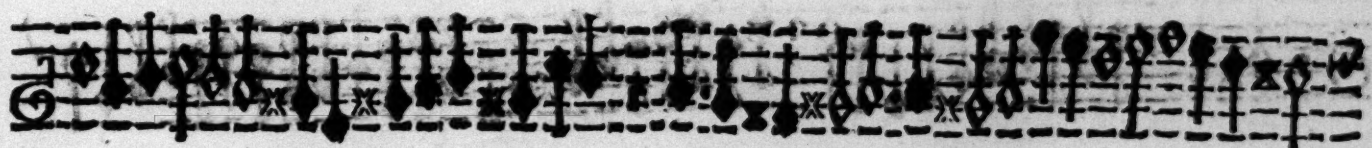
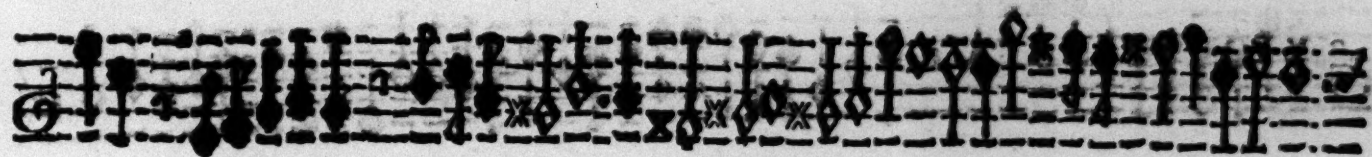
T

Erfgore.

E*Rato.*

C *Allope.*

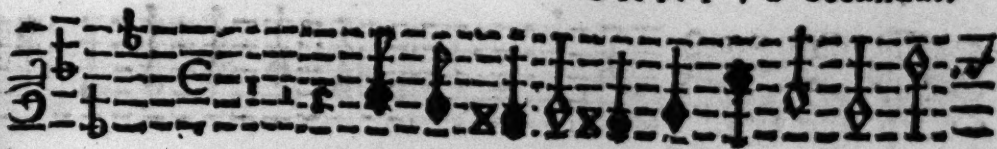
The musical notation is arranged in ten staves. The first staff starts with a large 'C' and the word 'Allope.' below it. The notation consists of various notes, rests, and accidentals (sharps and flats) arranged in a structured, rhythmic pattern across the staves. The notation is dense and fills most of the page.

E*Vrania.*

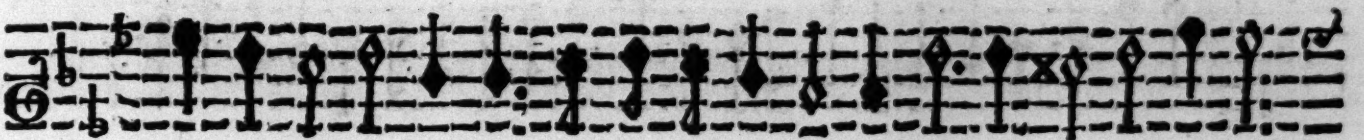
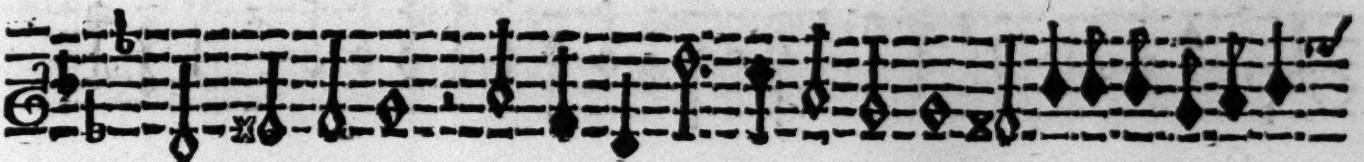
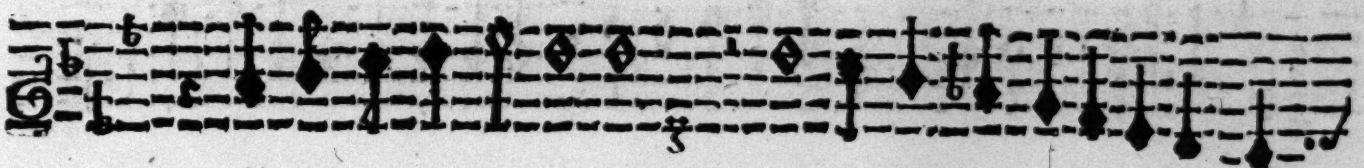
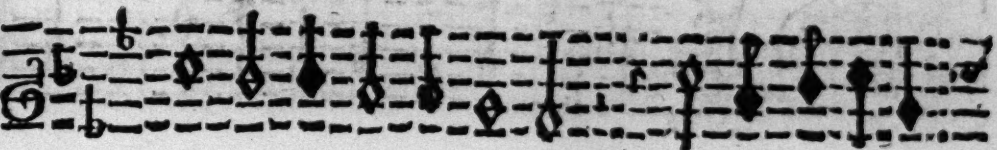
P *Olyhymnia.*

The musical score is written on ten staves. Each staff begins with a treble clef and a common time signature (C). The music is written in a single melodic line. The first staff begins with a large 'P' time signature. The notation includes various note values, rests, and accidentals (sharps and flats). The piece concludes with a double bar line on the tenth staff.

Here endeth the Fancies of 3. Parts.



Ameright your Notes.



D

Of 4. Parts.

XIX.

CANTVS Secundus

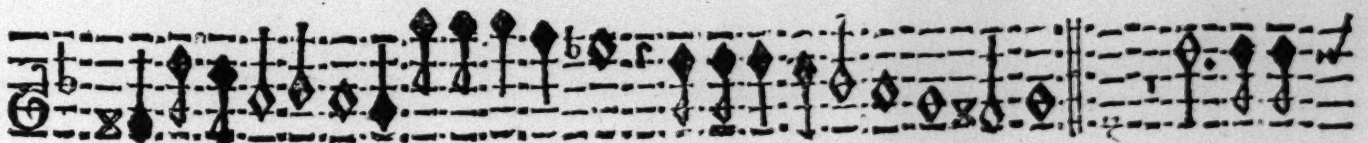
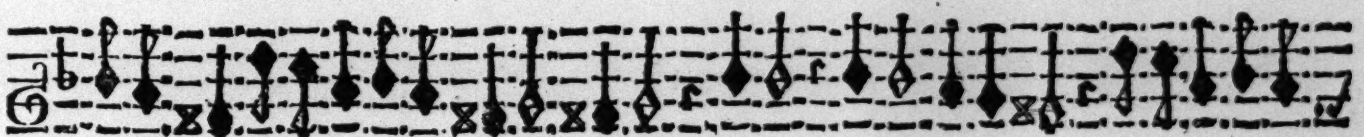
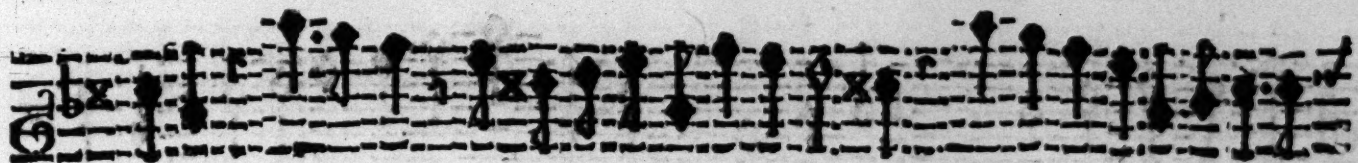


Ing this as that





Ome alteration.



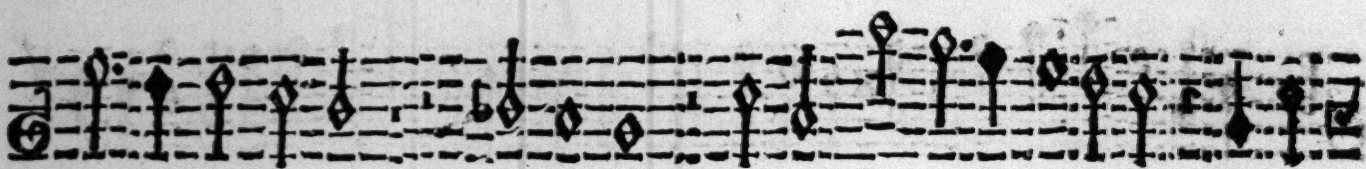
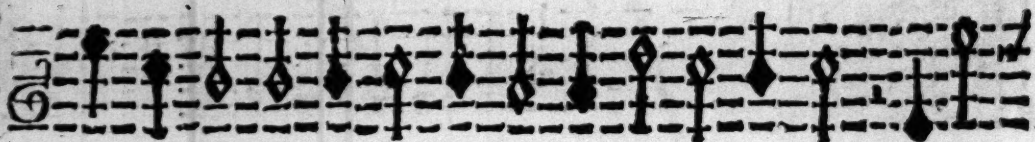
Of 4 Parts.

XIXI.

CANTUS Secundus.



Re the first.



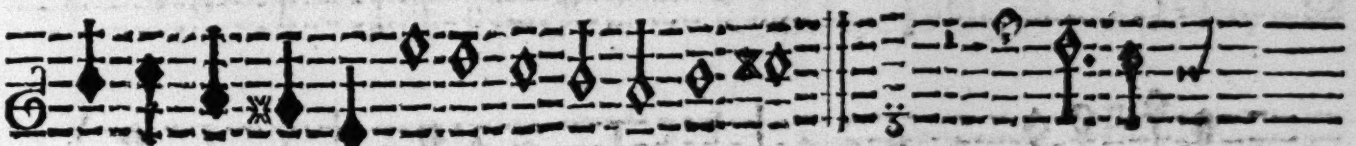
Of 4 Parts.

XXII. XXX

CANTUS Secundus.



Re the second.



D 3

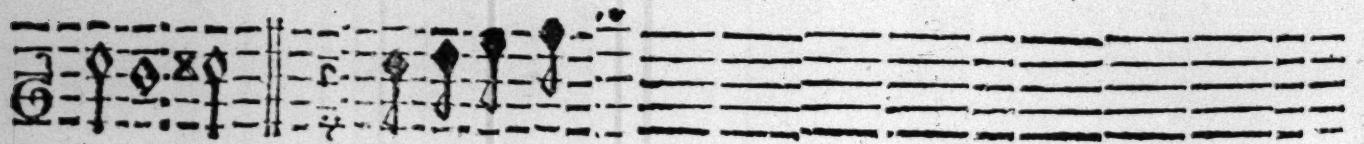
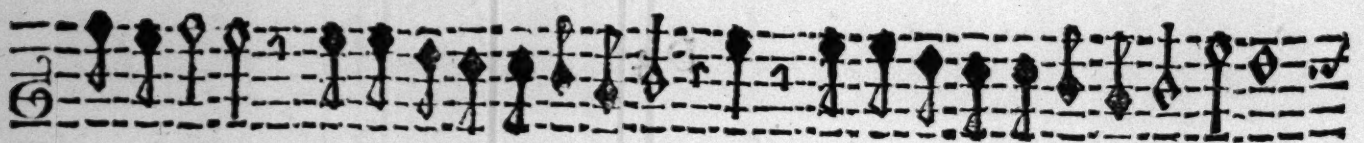
Of 4 Parts.

XXIII.

CANTVS Secundus.



Re the third.





Or over long.



Of 4 Parts.

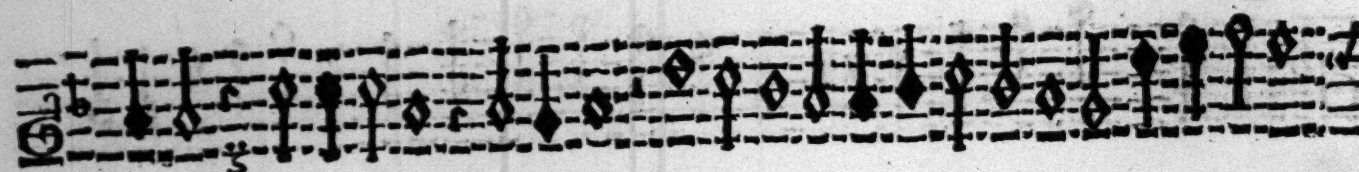
XXV.

CANTUS. Secundus.

S  *Omewhat short.*









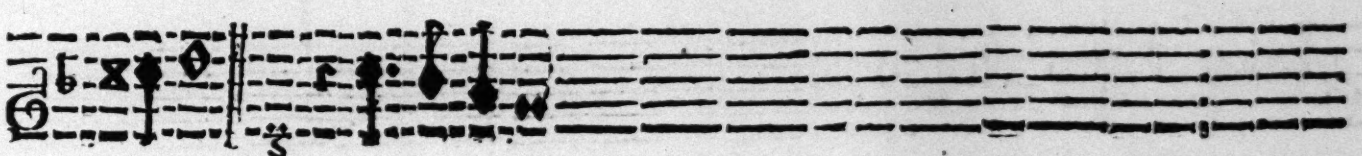
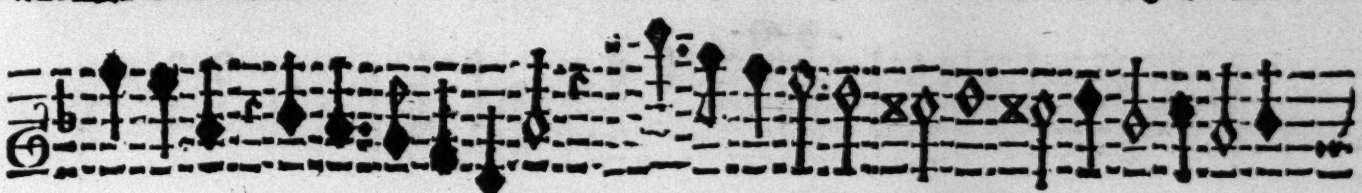
Of 4 Parts.

XXVI.

CANTUS Secundus.



Oftly at last.



E

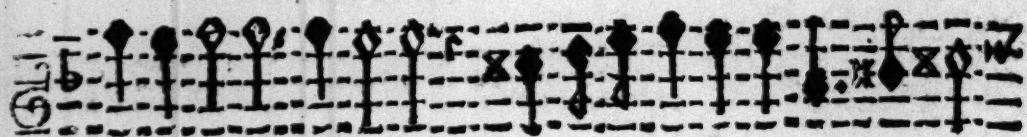
Of 4 Parts.

XXVII.

CANTVS Secundus.



Lay not too fast.



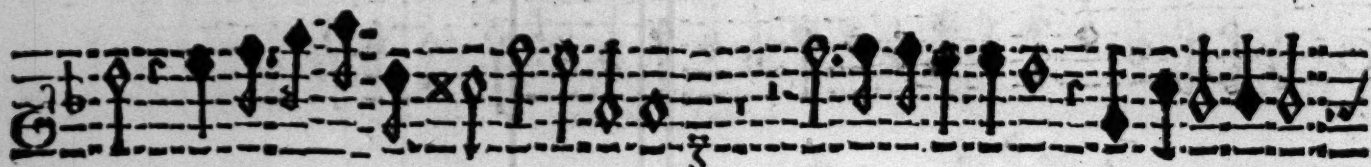
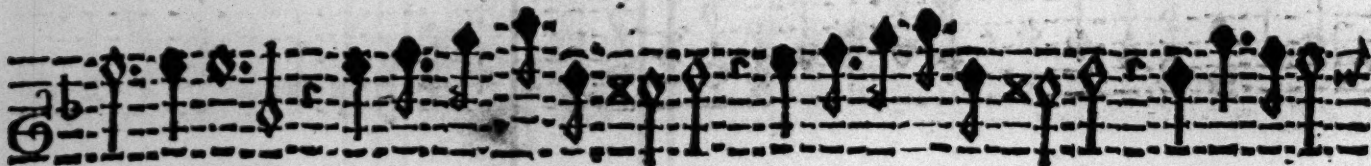
He last but one.

Of 4 Parts.

XXIX.

CANTUS Secundus.

T His and no more.



FINIS.

ALTVS.

THE
SEVENTH SET OF
BOOKES,

Wherein are Duos for two Base
Viols, so compoed, though there be but
two parts in the eye, yet there is often
three or foure in the eare.

Also Fancies of 3. Parts for two treble
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Lastly, ayerie Fancies of 4. Parts, that may be
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LONDON,

Printed for William Stansby, and George Latham,

1698.

Cum Privilegio.

THE TABLE.

Duos.

L Ove cannot dissemble,	I
I as well as thou,	II
Both alike,	III
Hold right,	III
Draw out the end,	V
Follow me close,	VI
Vtre me la fol la,	VII
Dally not with this.	VIII

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Cleio,	IX
Melpomene,	X
Thaleia,	XI
Euterpe,	XII
Terpsicore	XIII
Erato,	XIII
Calliope,	XV
Vrania,	XVI
Polyhymnia,	XVII

Fancies of 4 Parts.

Name right your Notes,	XVIII
Sing this as that,	XIX
Some alteration,	XX
Are the first,	XXI
Are the second,	XXII
Are the third,	XXIII
Not over long.	XXIII
Somewhat short,	XXV
Softly at last,	XXVI
Play not too fast,	XXVII
The last but one,	XXVIII
This and no more,	XXIX

FINIS.

TO THE TRVELY NOBLE
LOVER OF LEARNING, AND
PATRON OF ARTS, SIR
CHRISTOPHER HATTON,
Knight of the most Honourable Order
of the BATH,

Michael East Batchellour of Musicke, wilheth all
increase of Honour and Happinesse.

Honoured Sir :



He love of vertue, in all ages, hath made some persons illustrious, whose sublime spirits, and choyce judgments, have prompted them to cherish the Arts: whereby their names have beene magnified in their life, and their memories perpetuated after death. So in this our age, Fame hath deservedly voted and enstiled you, an eminent Mccænas, for frequenting the Academies, and exercises of science, and for countenance and beneficence to Arts and Artists, which renders you truly pious, prudent, and peerelesse. More particularly, you have honoured Musicke: of whose divine excellencies, all other Arts participate, which may glory, to be as ancient as Time, and expect to live eternally. To your transcendent Noblenesse, and constant love to our Art, I humbly sacrifice this poore Tribute of my service, confessing, I am old, my fruit is in Autumne, and falleth at your feet, yet if you favourably reflect thereon, and your obsequious followers grace me to gather it up, and present it to you, it may prove more pleasing to your judicious taste, and delightfull to the palate of others. Your patronage and cognisance, will protect it from the venome of Envie and Ignorance, which if you descend to vouchsafe, you shall highly oblige,

Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

TO THE TRIVY NO

LOVER OF THE KING

PATRON OF THE

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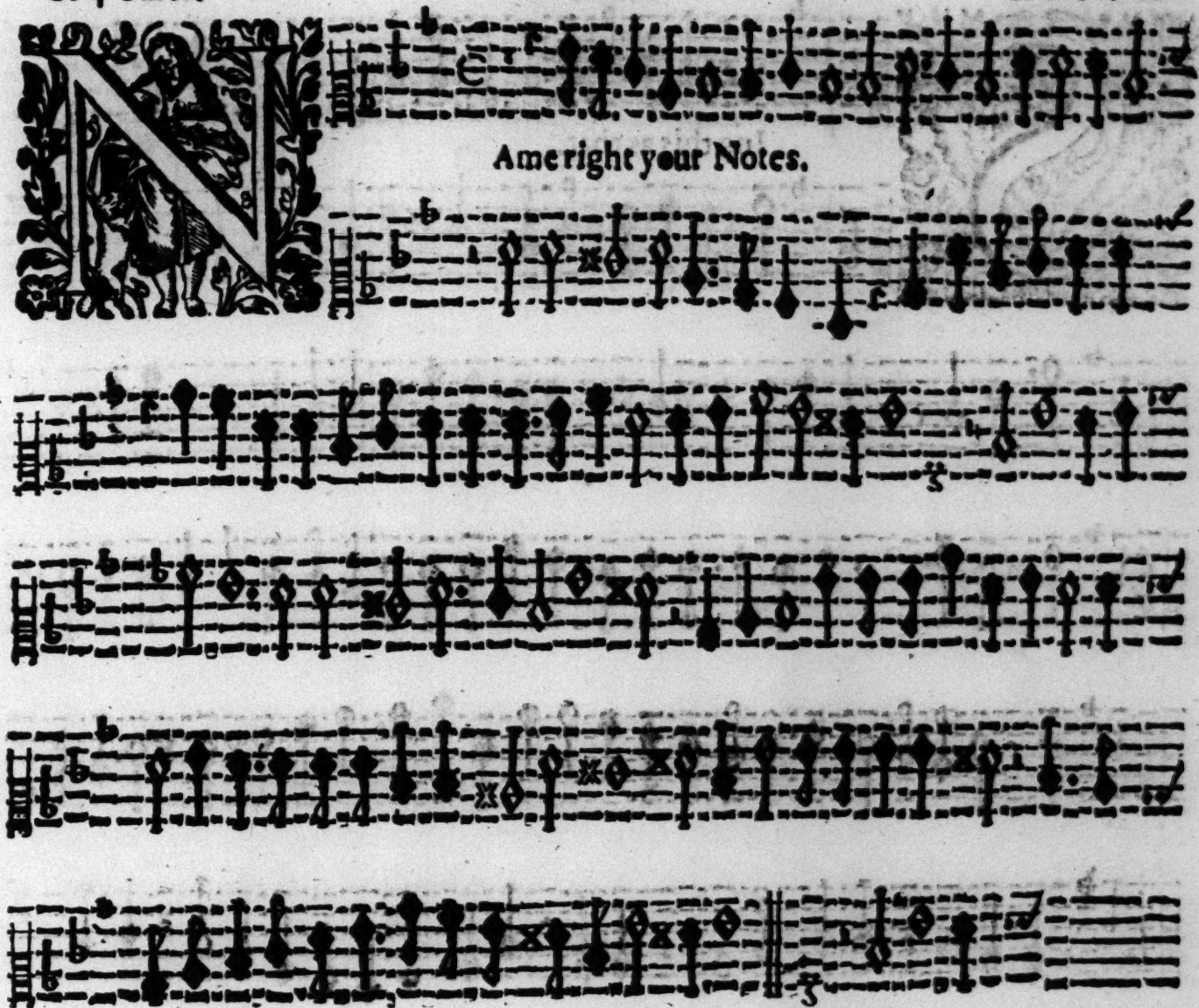
Of 4 Parts.

XVIII.

ALTVS.



Ameright your Notes.



D

Of 4. Parts.

XIX.

ALTVS.



Ing this as that.



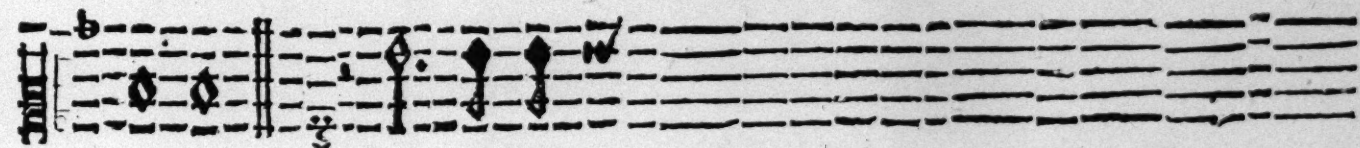
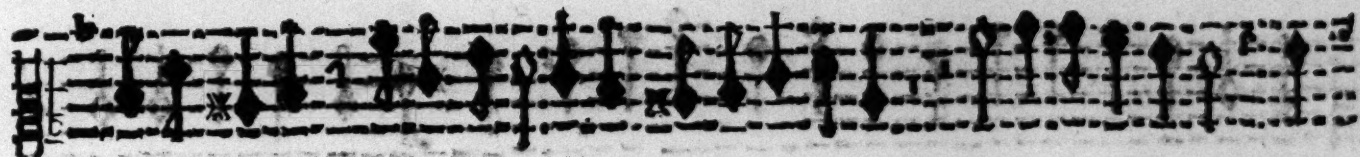
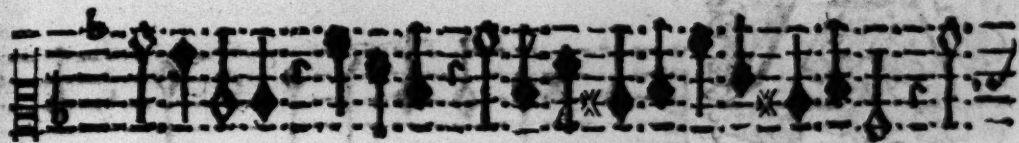
Of 4. Parts.

XX.

ALTUS.



Ome alteration.



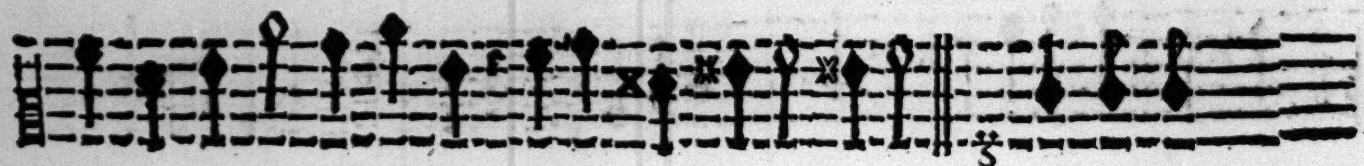
Of 4 Parts.

XXI.

ALTUS.



Re the first.



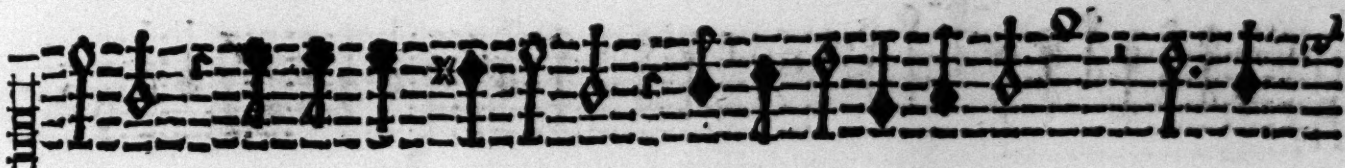
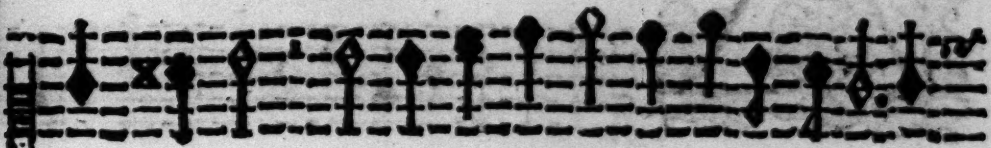
Of 4 Parts.

XXII.

ALTUS.



Re the second.



D 3


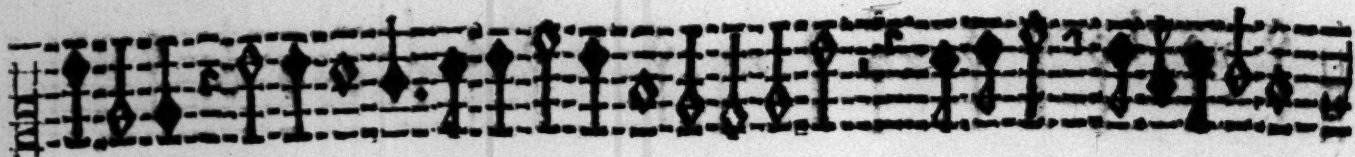
Of 4 Parts.

XXIII.

ALTUS.

A

Re the third.



Of 4 Parts.

XXIV.

ALTVS.

N Or over long.

1942

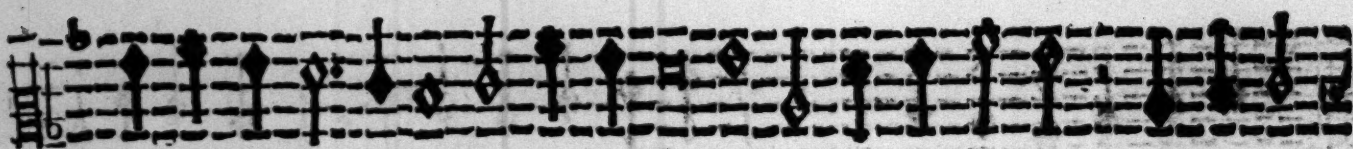
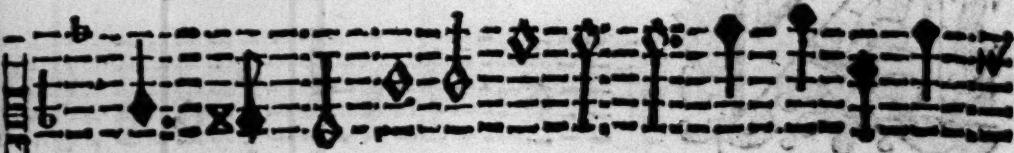
Of 4 Parts.

XXV.

ALTUS.



Omewhat short.



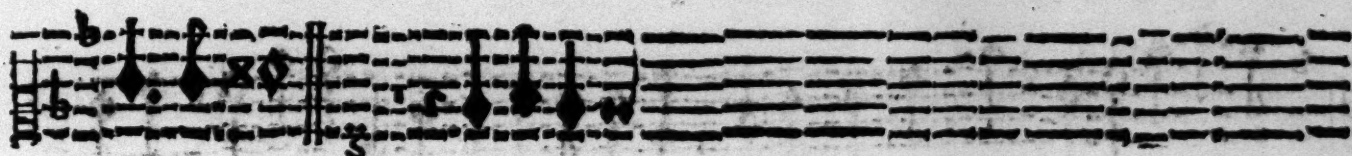
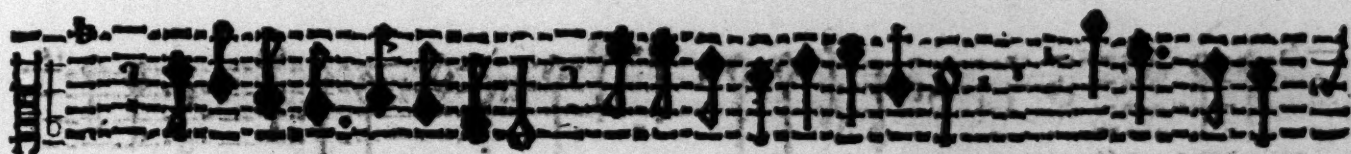
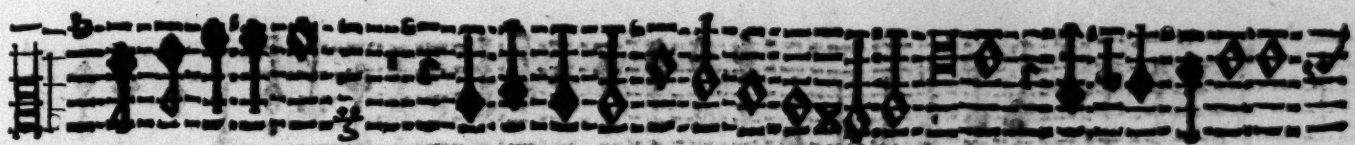
Of 4 Parts.

XXVI.

ALTVS.



Oftly at last.



E

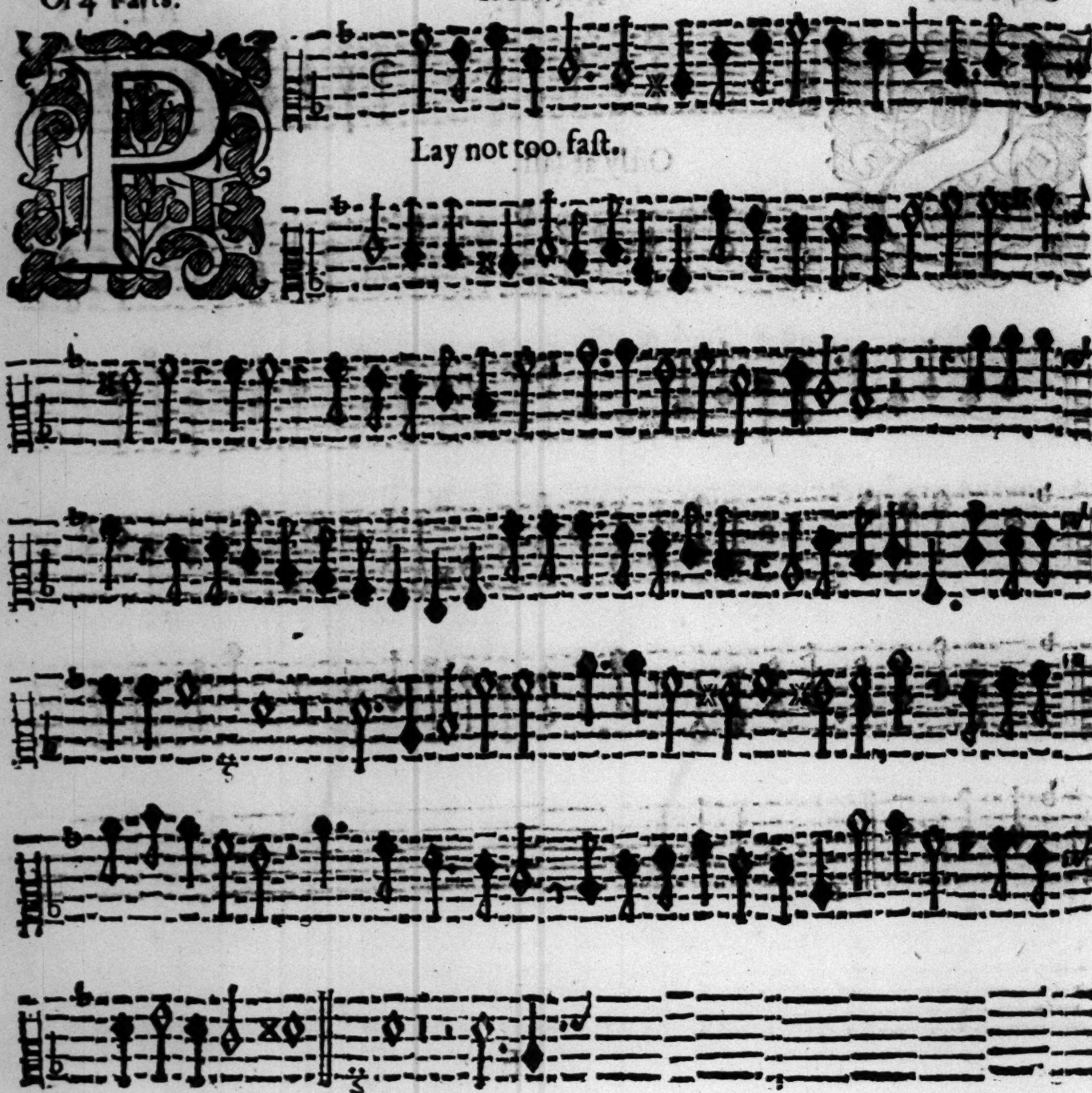
Of 4 Parts.

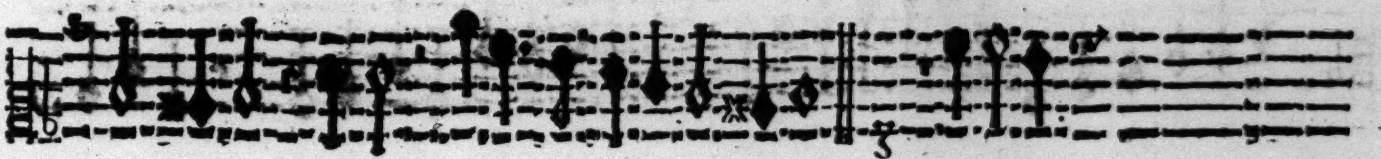
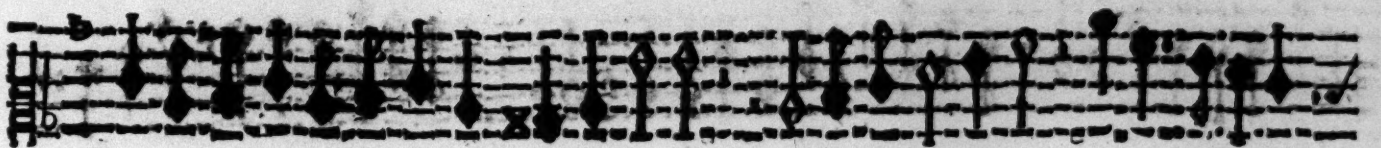
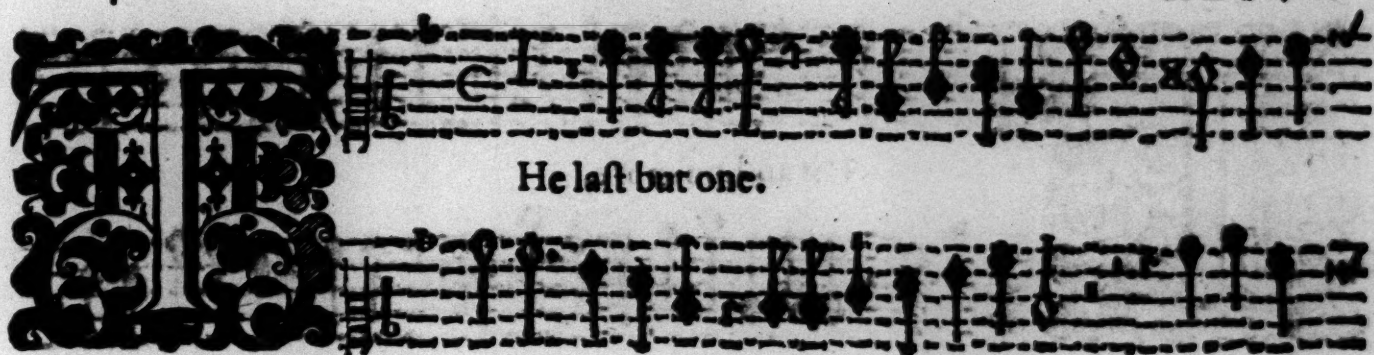
XXVII.

ALFVS.



Lay not too fast.

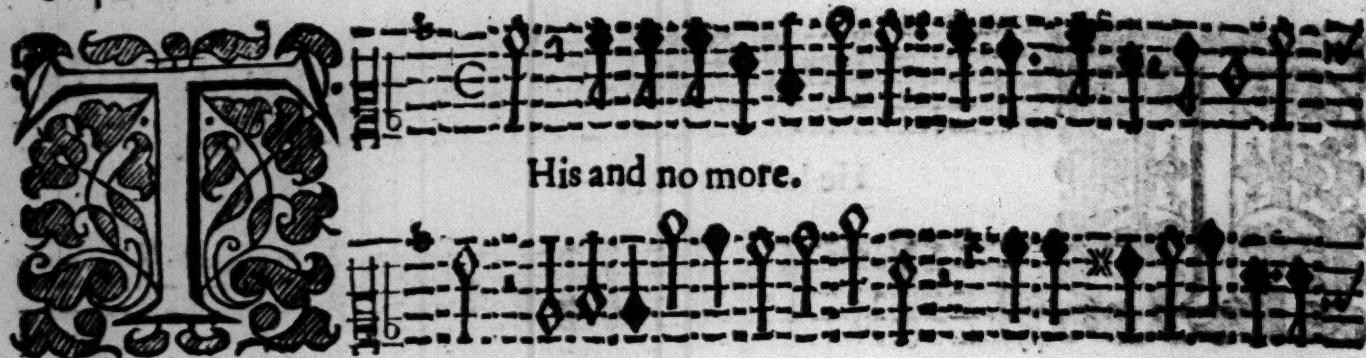




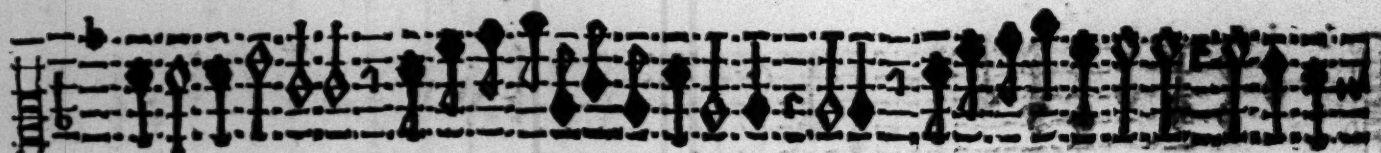
O 4 Parts.

XXIX.

ALTUS.



His and no more.



FINIS.

BASSVS.

THE
SEVENTH SET OF
BOOKES,

Wherein are Duos for two Base
Viols, so composed, though there be but
two parts in the eye, yet there is often
three or foure in the eare.

Also Fancies of 3. Parts for two treble
Viols, and a Base Violl: so made, as they
must be plaid and not sung.

Lastly, ayerie Fancies of 4 Parts, that may be
as well sung as plaid.

Lately set out by MICHAEL EAST,
Bachelor of Musicke, and Master of the
Choristers in the Cathedrall Church
of LITCHFIELD.

LONDON,

Printed for William Stansby, and George Lamban,

1638.

Cum Privilegio.

THE TABLE.

Duet.

Love cannot dissemble,
 I as well as thou,
 Both alike,
 Hold right,
 Draw out the end,
 Follow me close,
 Vtre me fa sol la,
 Dally not with this.

I
 II
 III
 IIII
 V
 VI
 VII
 VIII

Fancies of 3 Parts.

Cleia,
 Melpomene,
 Thaleia,
 Euterpe,
 Terpsicore
 Erato,
 Calliope,
 Frania,
 Polyhymnia,

IX
 X
 XI
 XII
 XIII
 XIII
 XV
 XVI
 XVII

Fancies of 4 Parts.

Name right your Notes,
 Sing this as that,
 Some alteration,
 Are the first,
 Are the second,
 Are the third,
 Not over long.
 Somewhat short,
 Softly at last,
 Play not too fast,
 The last but one,
 This and no more,

XVIII
 XIX
 XX
 XXI
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Honoured Sir,

Yours ever humbly devoted

loyally to serve you,

MICHAEL EAST.

Duo.

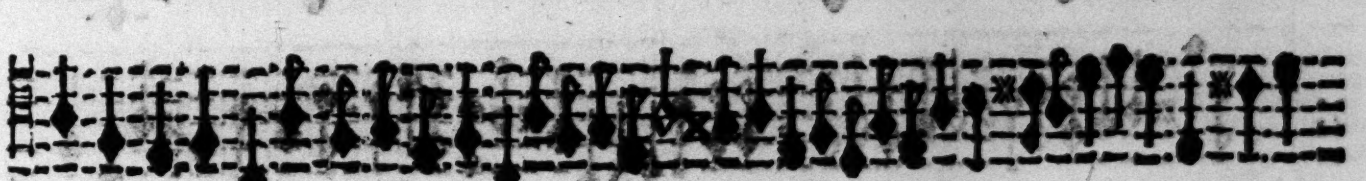
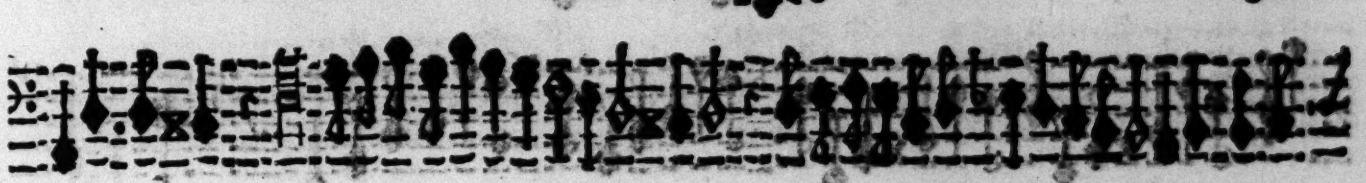
I.

BASSVS Primus

L

Ove cannot dissemble.





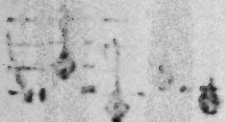
Duo.

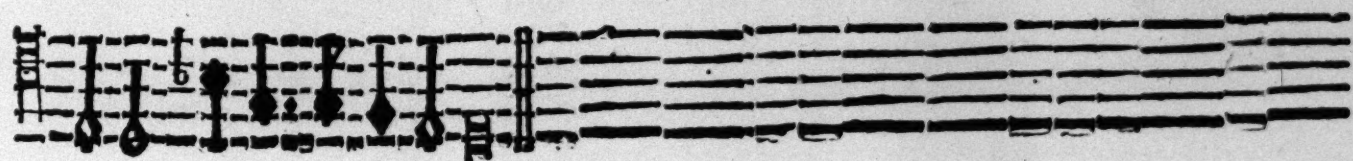
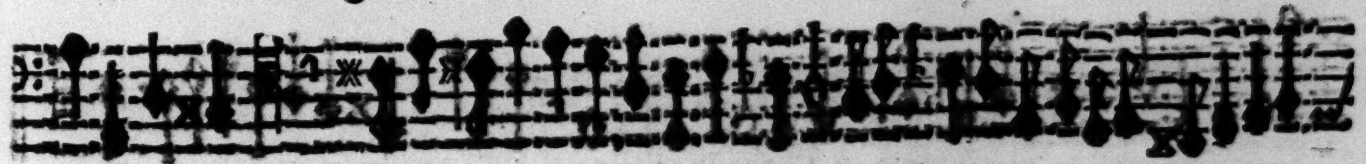
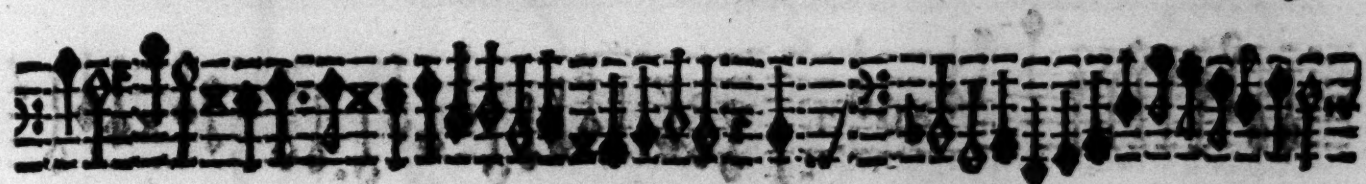
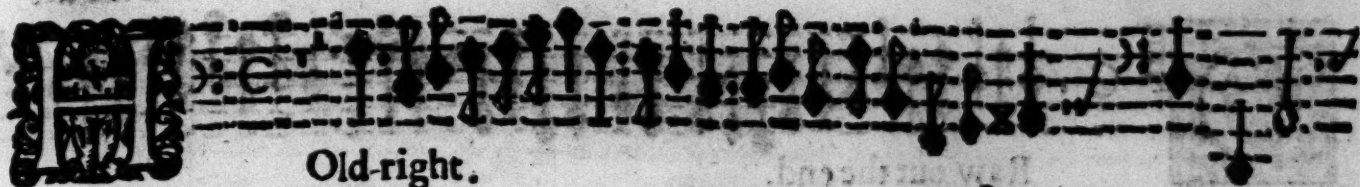
III.

BASSVS Primus.



Oth alike.





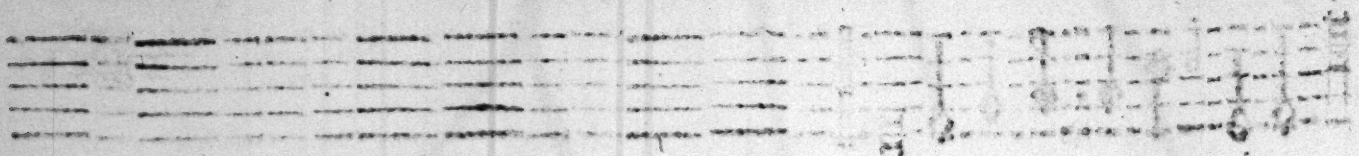
Duo.

V.

BASSVS Primus.



Raw out the end.



Duo.

VI.

BASSVS Primus.

F

Ollow me close.



B 3

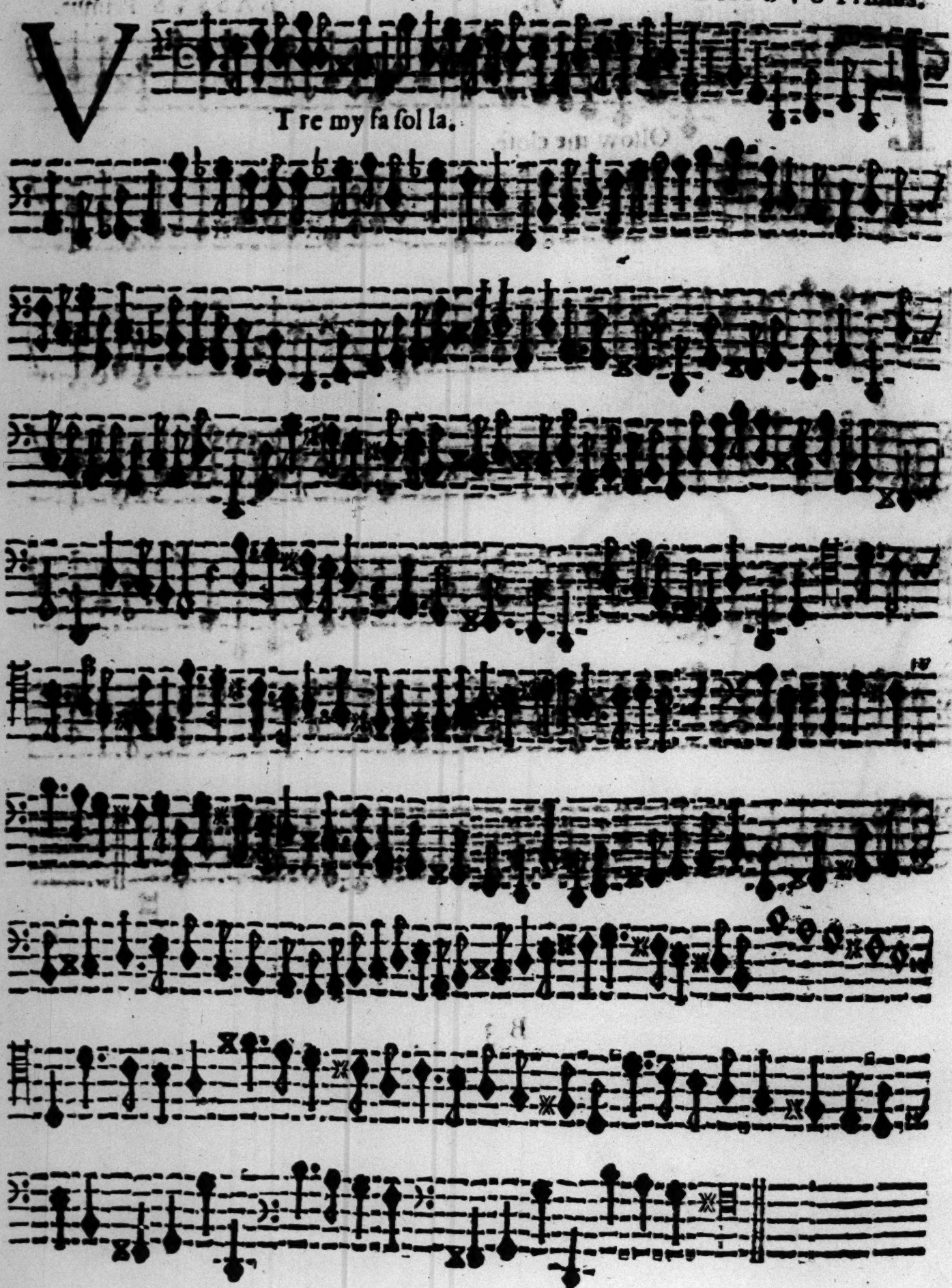
Duo.

VII.

BASSVS Primus.

V

T re my fa sol la.



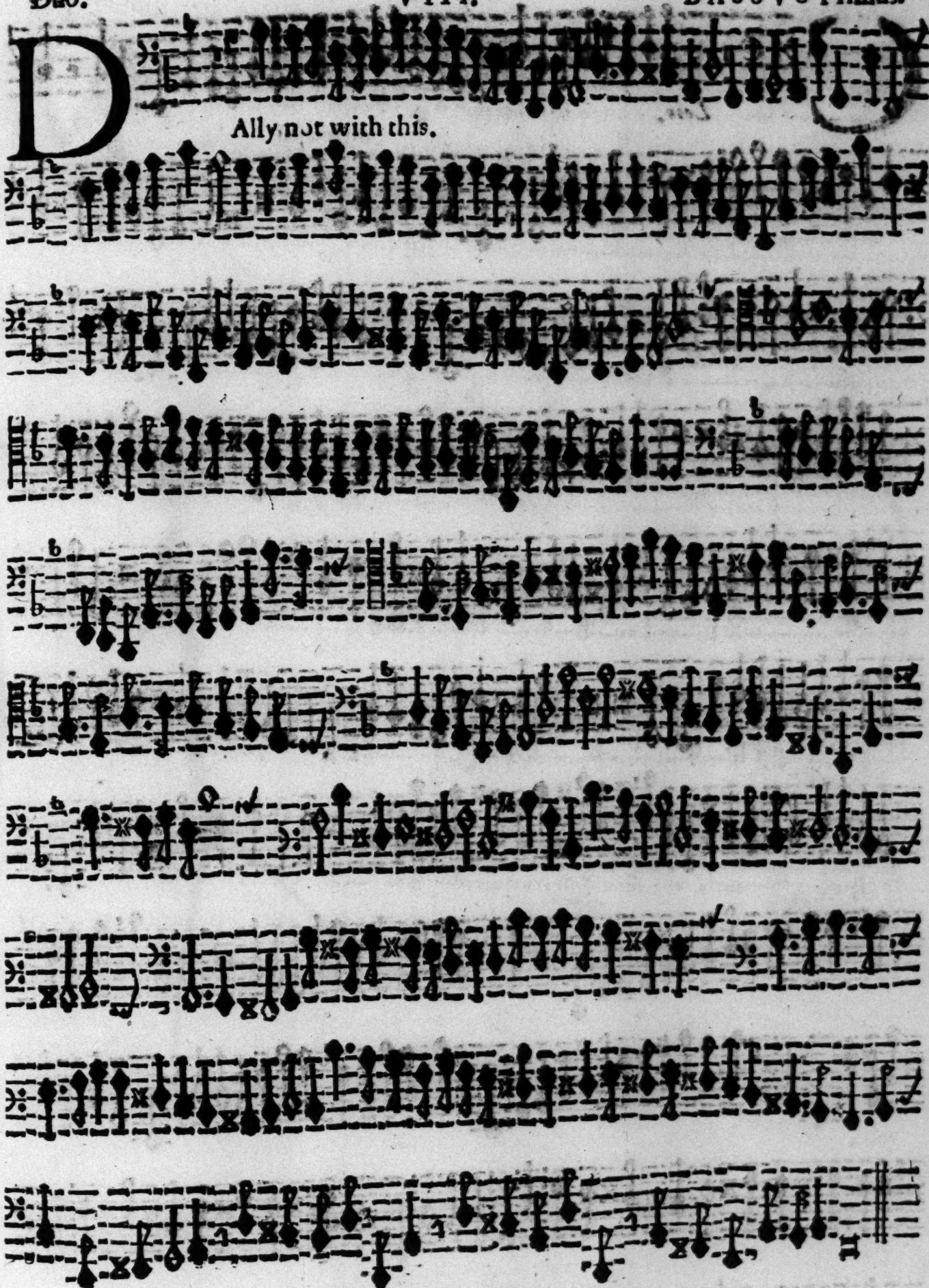
Duo.

VIII.

BASSVS Primus.

D

Ally not with this.



Here endeth the Duets.

Of 3. Parts.

IX.

BASS.

Leio.

The musical notation consists of ten staves. The first staff begins with a large 'C' time signature. The notation is dense, with many beamed notes and rests. The page is numbered 'IX.' at the top center and 'BASS.' at the top right. The word 'Leio.' is written below the first staff. The notation is written in black ink on aged, slightly stained paper.

M

Elpomeno.



Of 3. Parts.

XI.

BASSVS.

T

Halcia.

The musical score consists of ten staves of handwritten notation. The first staff is marked with a large 'T' and a key signature of one sharp. The word 'Halcia.' is written below the first staff. The notation is dense, with many beamed notes and rests. The paper is aged and shows some staining.

E

Vierpe.



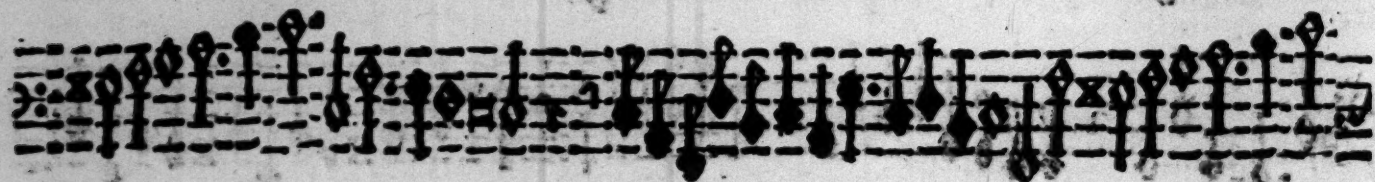
T 
Esfcare.



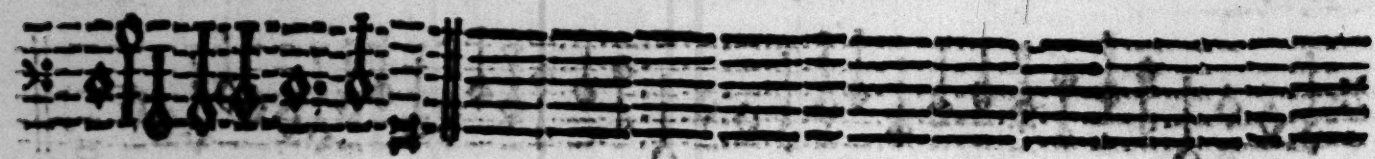










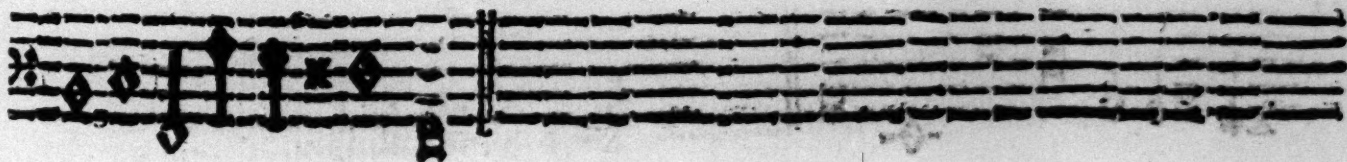
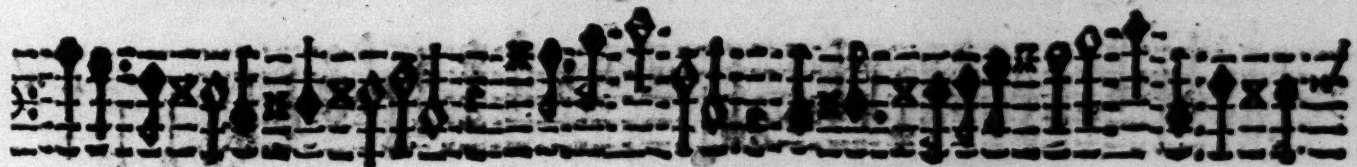


E



Rato.

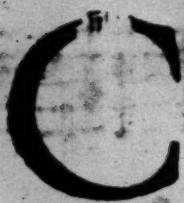
agolla



Of 3. Parts.

XV.

BASS VS.



Allope.



Of 3 Parts.

XVI. V X

BASSVS.

E

Vrania.



Here ends the Tances of 3. Parts.

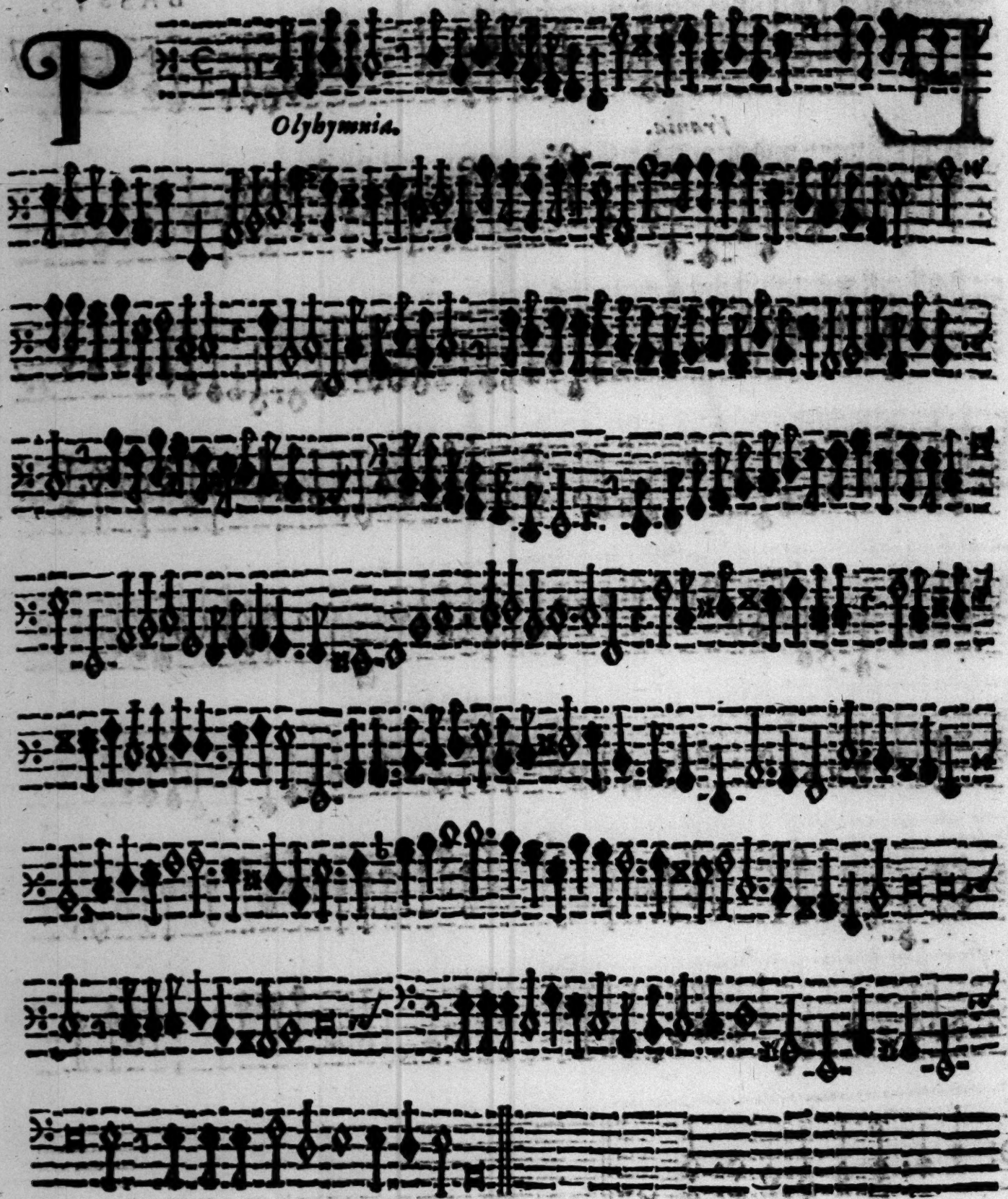
Of 3. Parts.

XVII

BASS V.

P

Olyhymnia.



Here endeth the Fancies of 3. Parts.

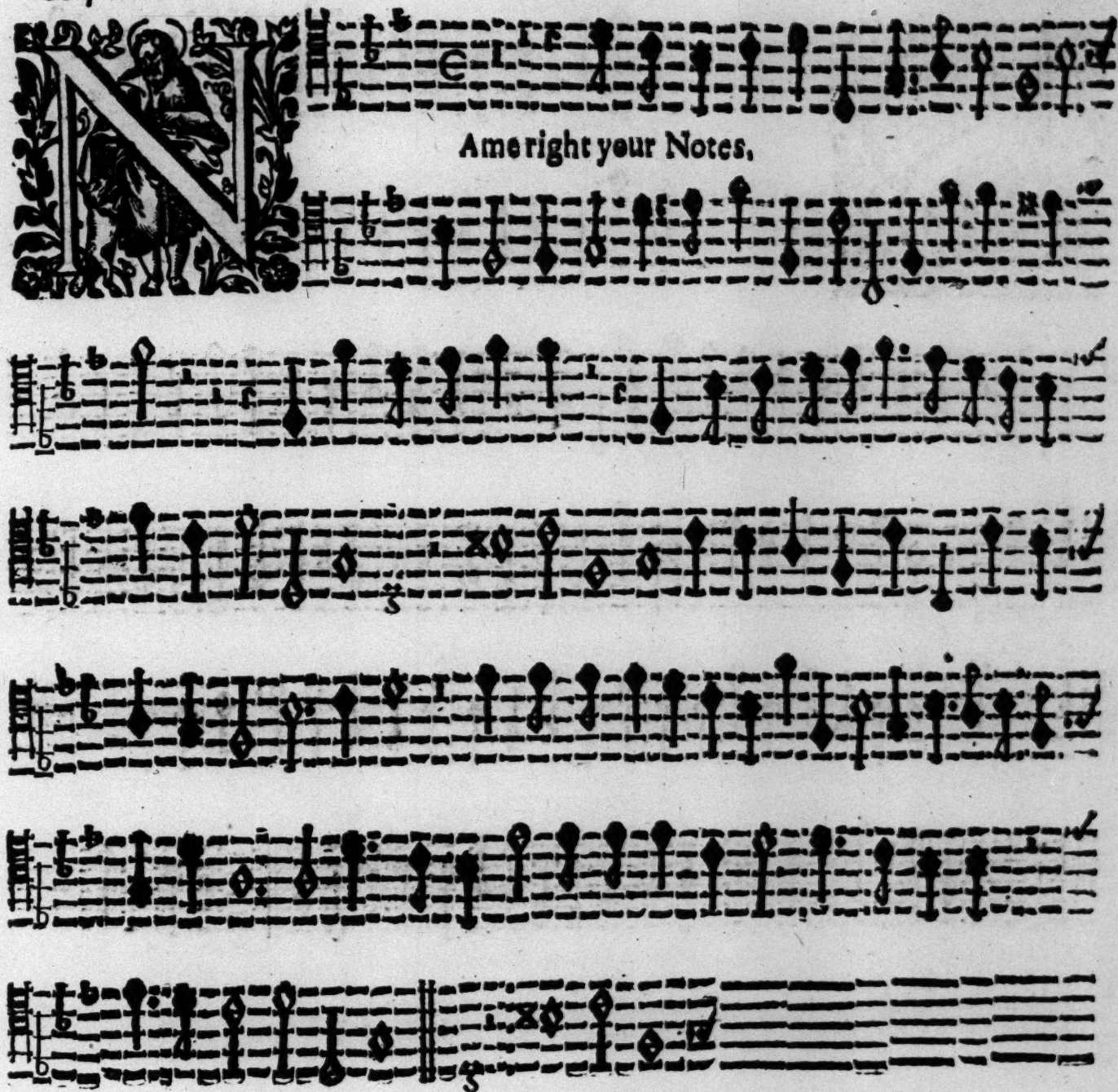
Of 4 Parts.

XVIII.

BASSVS.



Ameright your Notes,



D

Of 4. Parts.

XIX.

BASSVS.



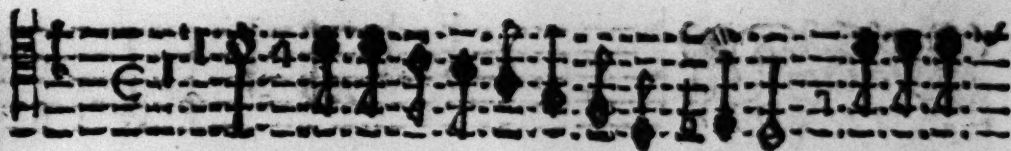
Ing this as that.



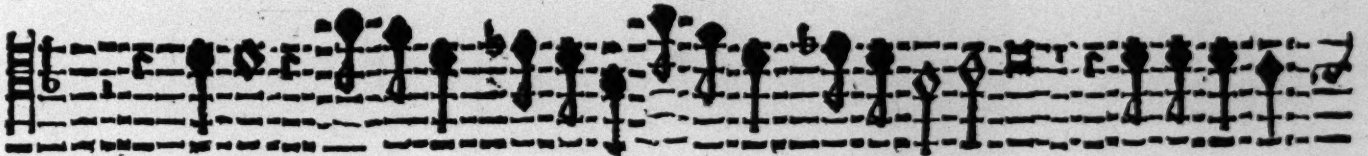
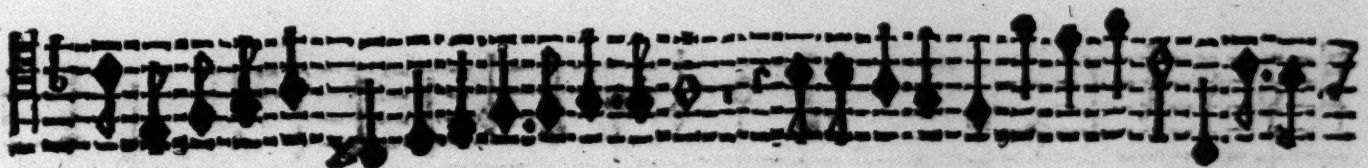
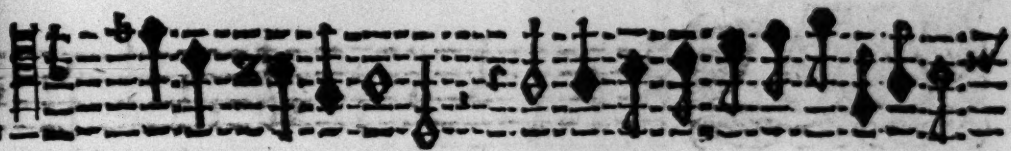
Of 4. Parts.

XX.

BASS V S.



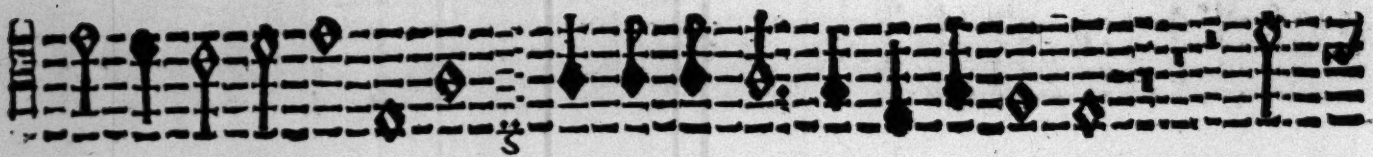
Omè alteration.



Of 4 Parts.

XXI.

BASSVS.



Of 4 Parts.

XXII.

BASSVS.



D₃

Of 4 Parts.

XXIII.

BASSVS.

A

Re the third.

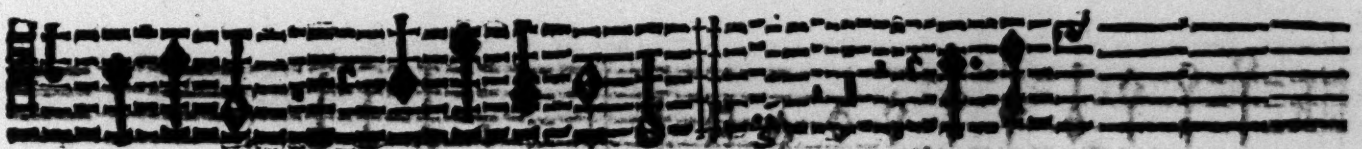
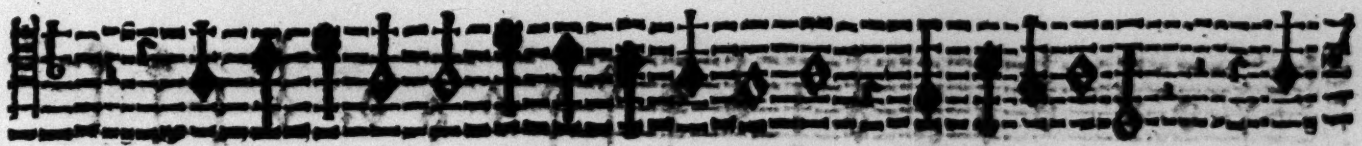
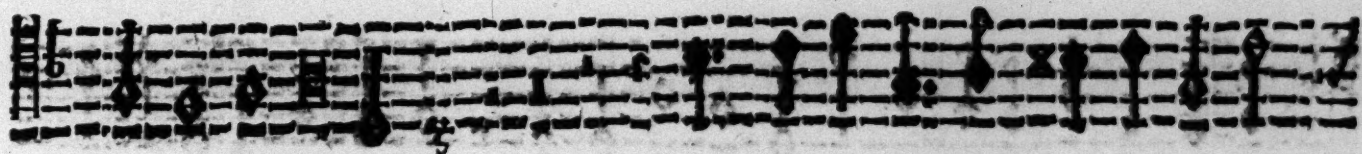
Of 4 Parts.

XXIV.

BASSVS.



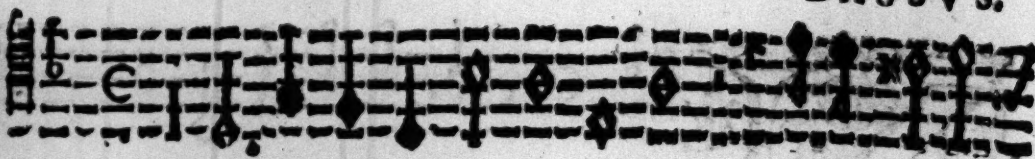
Ot over long.



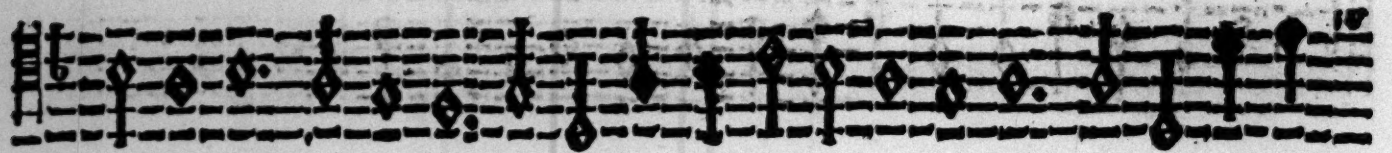
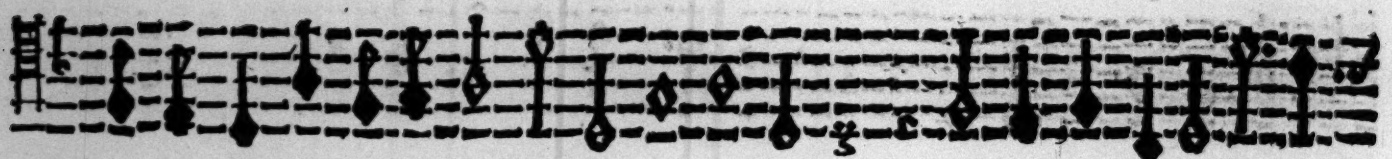
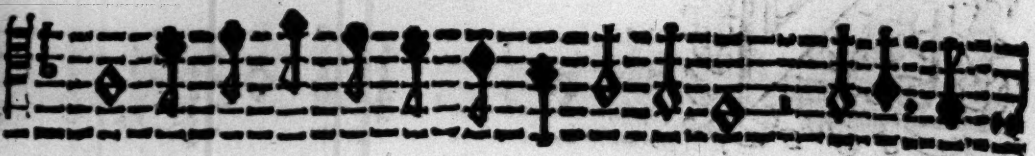
Of 4 Parts.

XXV.

BASSVS.



Omewhat short.



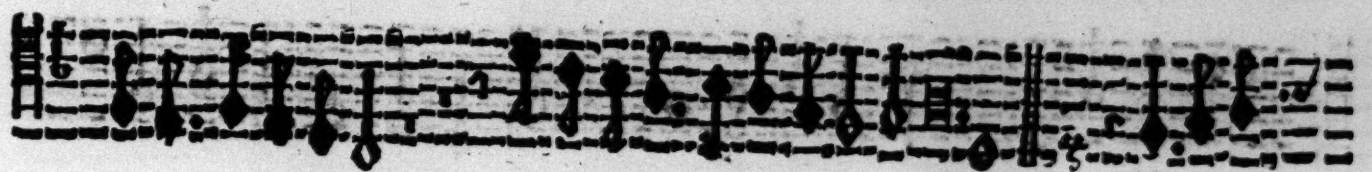
O' 4 Parts.

XXVI.

BASSVS.



Ofly at last.



E

Of 4 Parts.

XXVII.

BASSVS.

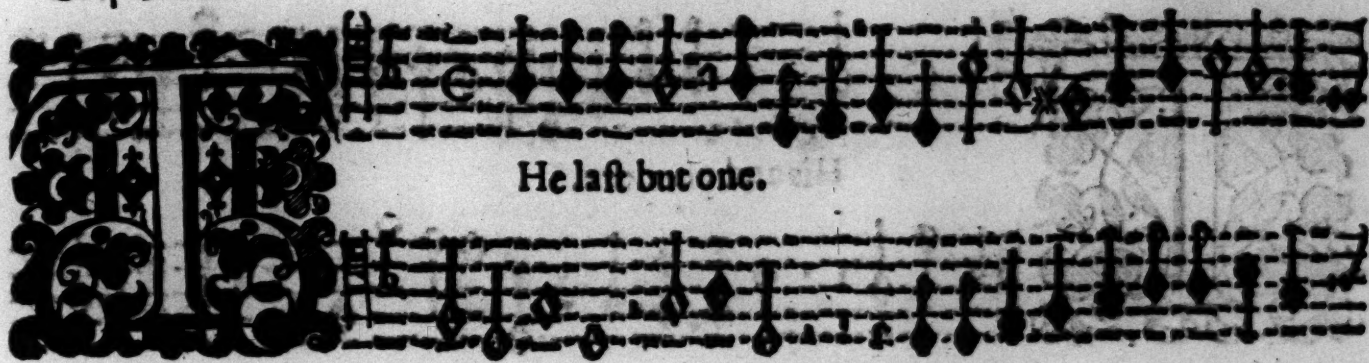


Lay not too fast.

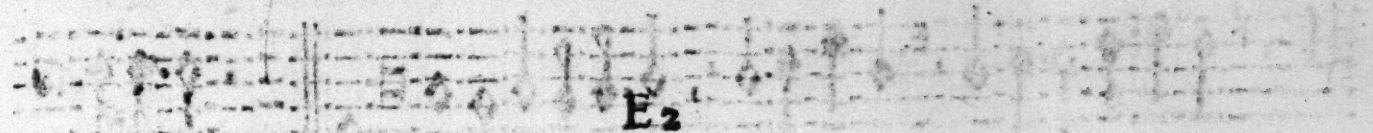

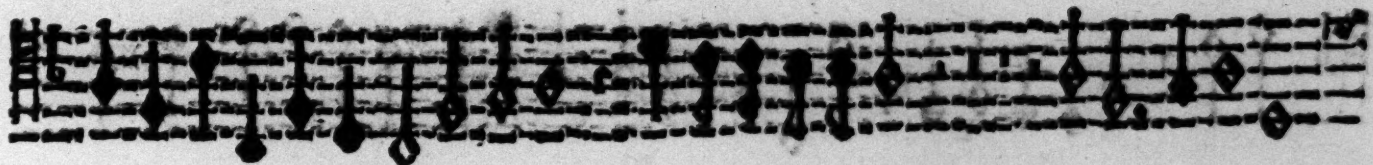
Of 4. Parts

XXVIII.

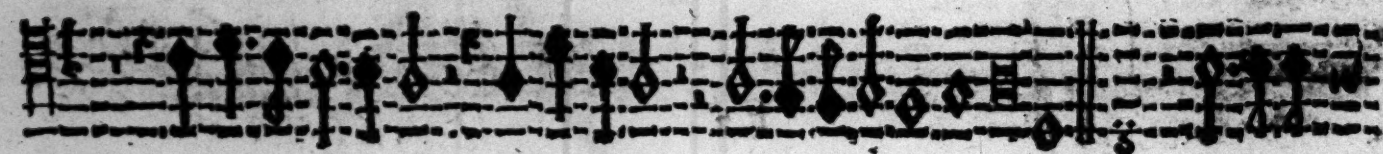
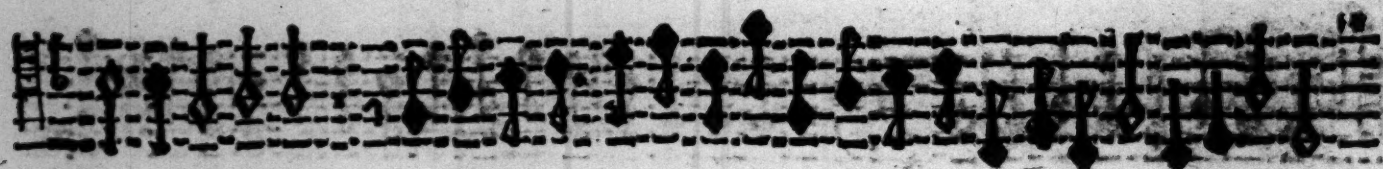
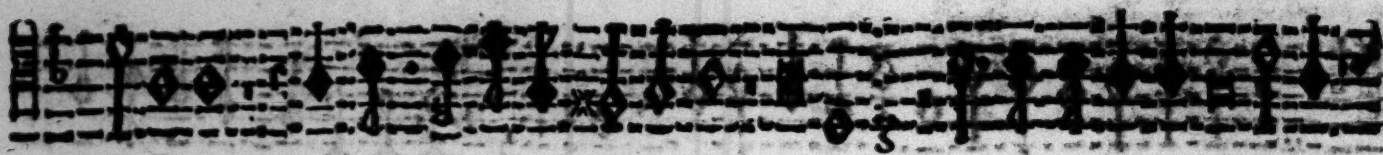
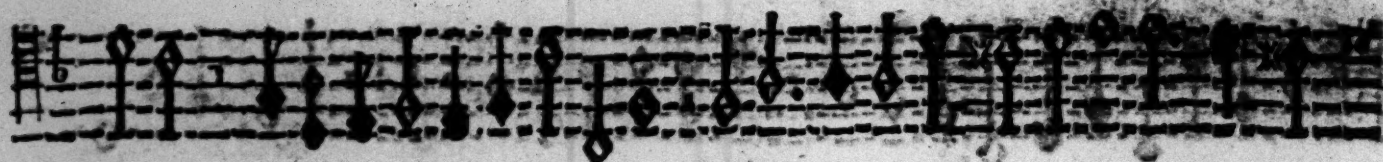
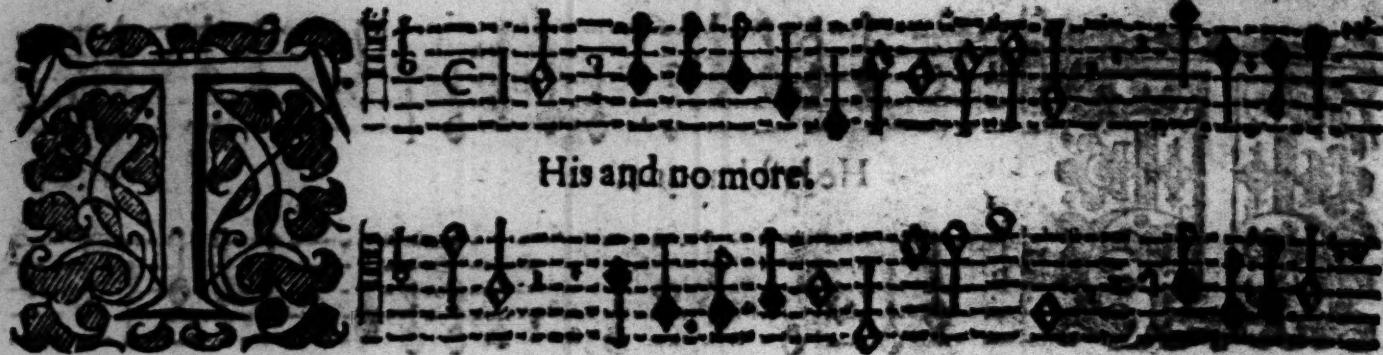
BASSVS.



He last but one.



E₂



FINIS.

